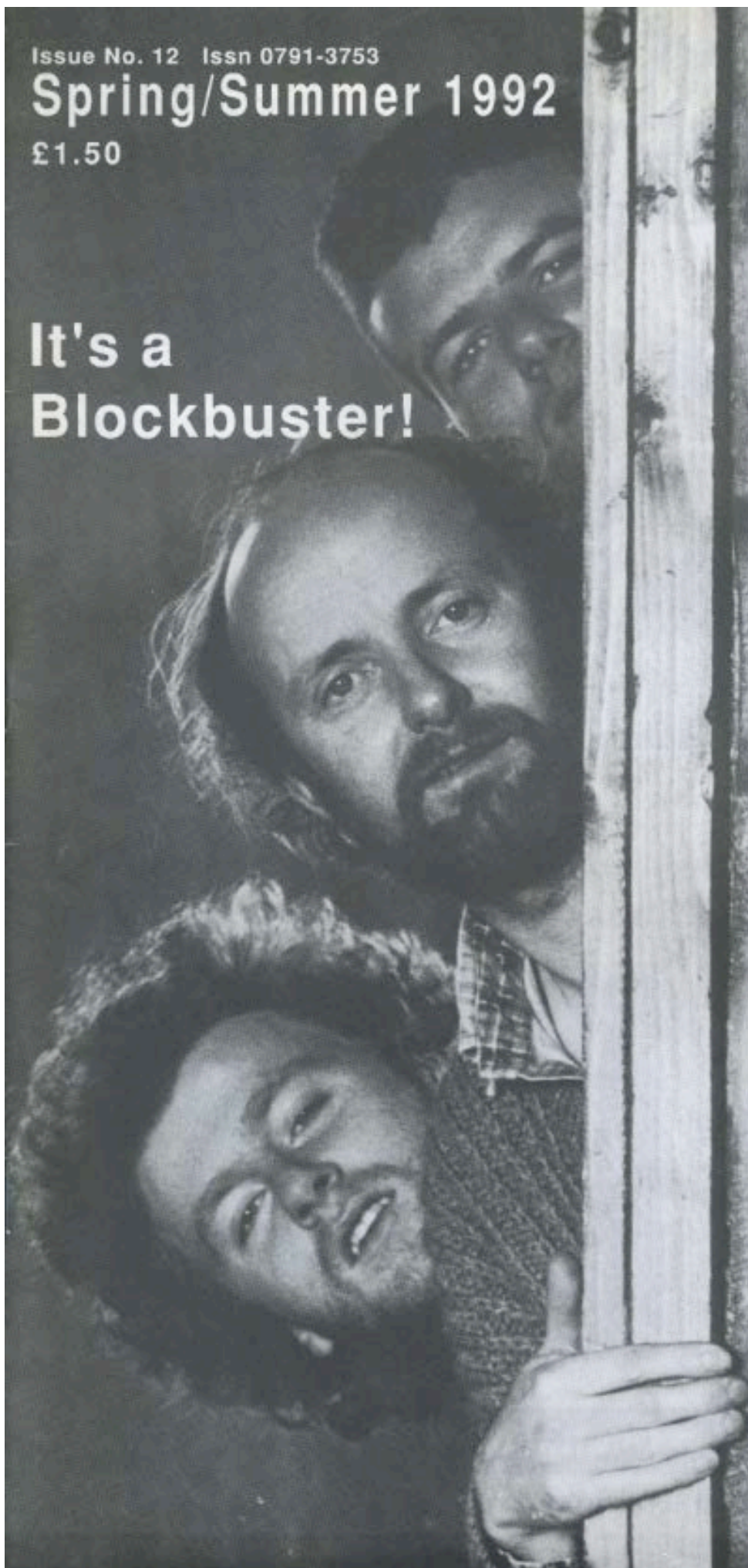


Issue No. 12 Issn 0791-3753

Spring/Summer 1992

£1.50

**It's a
Blockbuster!**



WEST FILM

Inside

**European Funding
Report,**

**Film Fleadh
Highlights,**

Focus West,

Inserts,

Reviews,

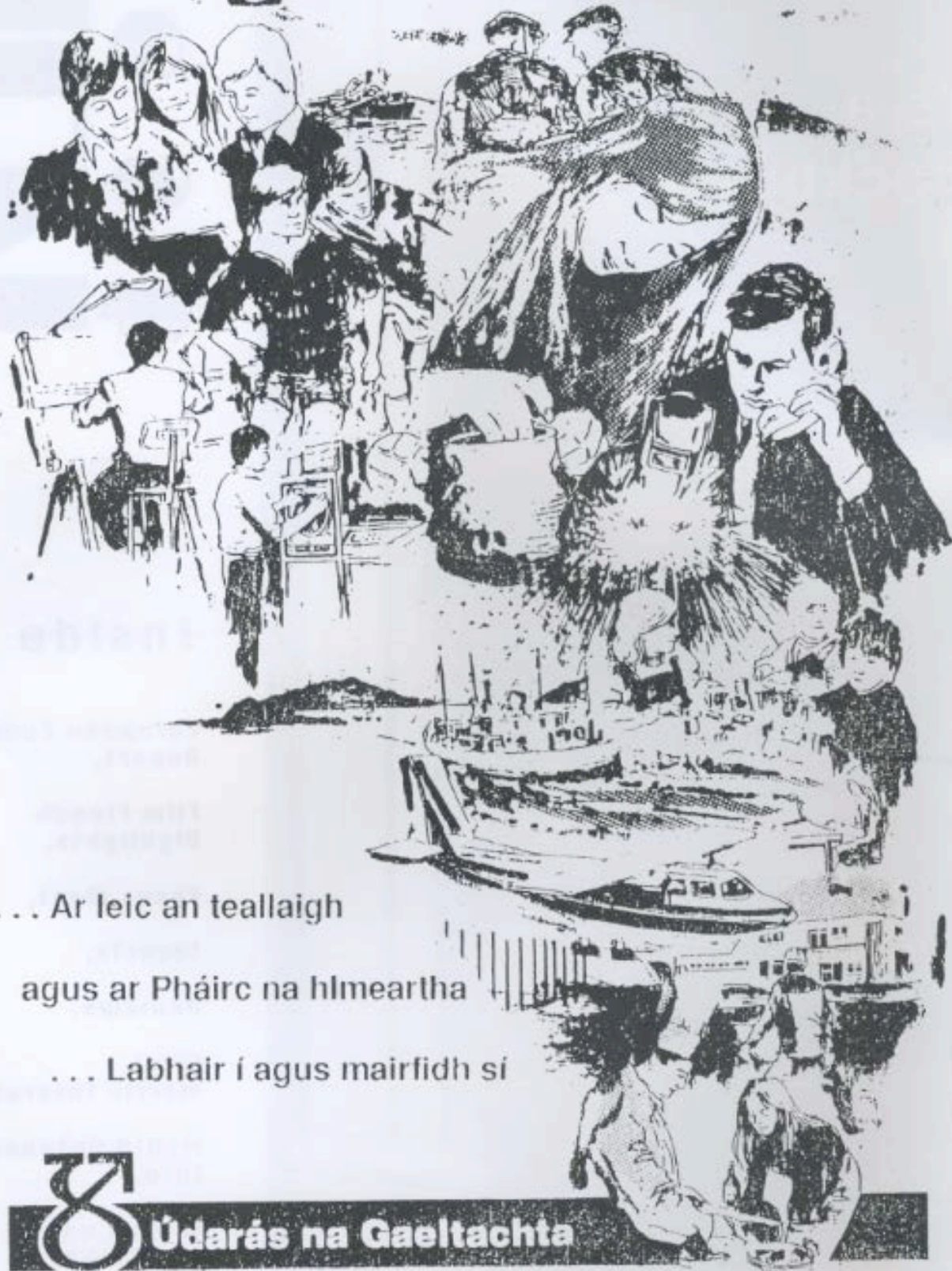
**Errol
Morris Interview,**

**MEDIA Antenna
Info.,**

**Tellifis na
Gaeilte...**

and more...

Forbairt na Gaeltachta



... Ar leic an teallaigh

agus ar Pháirc na hImeartha

... Labhair í agus mairfidh sí

8 Údarás na Gaeltachta

Na Forbacha, Gaillimh Teil. (091) 92011 Teileacs:50159 Facs:92037

It's a
Blockbuster!

FILM west

Issue No.12
Spring/Summer 1992
£ 1 . 5 0
ISSN 0791 - 3753

editorial

This issue of FILM WEST goes to press just as the Galway Film Fleadh is about to begin. The Fleadh brings a variety of films and film-makers to Galway and this year has a very impressive programme and guest-list.

Highlights of the Fleadh include 'Singin' in the Rain' with Donald O'Connor in attendance, a tribute to Istvan Szabo, with 'Confidence', the Oscar winning 'Mephisto' and his latest film 'Sweet Emma, Dear Bobe'. Irish premiere's include 'Waterland' (a chance to see Jeremy Irons and Sinéad Cusack together on the big screen for the first time), 'Simple Men', directed by Hal Hartley and starring Robert Burke, first generation Irish-American of Galway extraction, plus a host of new Irish shorts, animation and lots more.

The West is awake film wise: The Film Resource Centre has moved to bigger and better premises to facilitate its ever expanding activities; R.T.E. have increased its annual script award to £3,500; three members of the Centre have been accepted to study at the VGIK Film School in Russia. The MEDIA Antenna is now housed in the Centre and at its helm, Dairena Ni Chinneide. This year there are seven films in the Fleadh programme facilitated by the Resource Centre.

This is the first ever bumper issue of FILM WEST and well done Clare for tremendous work under extreme pressure.



Sgt. Bridges (Robert Blythe) and Captain Marsden (Simon Dormandy) in a scene from *Rebecca's Daughters*

Film West is the quarterly magazine of the Film Resource Centre, Galway, Ireland. The FRC was founded to aid aspiring film-makers in the West of Ireland. It is funded through membership, grants from FAS, RTE, the Arts Council, Galway Corporation, Galway County Council, the Ireland Fund, and supportive local businesses who are credited individually in each issue. The Centre is administered by Celine Curtin. Directors of the FRC are Miriam Allen, Nuala Broderick, Eileen Hoare, Tadhg Fleming, Lelia Doolan, Maria Gibbons and Joe McMahon.

contents

3 EDITORIAL

4 INSERTS

6 NOT THE EURO-VISION....:

A country by country guide to the sources of film funding available throughout Europe, this article compares the state of play from an Irish standpoint.

10 SPRING/SUMMER AT THE FRC

12 CLOSE-UP: Errol Morris

18 THAT'S ENTERTAINMENT! 1992 Fleadh Programme Highlights

22 VIEW: Donncha O'hEallaithe gives the latest update on Teilifis Na Gaeltachta. David Kavanagh replies to last issue's editorial.

24 WE NEED YA MEDIA!: Dairena Ni Chinneide talks about her new role as MEDIA Information Officer.

28 FOCUS WEST: A look into new developments in the West's AV industry.

31 F.R.C. FIGHTING FIT

32 REVIEWS: T.V and Books

Film West Editor
Miriam Allen

Film West Coordinator
Clare Jennings

Cover Design

Photo by Bob Quinn shows Donal Gilligan, Cathal Black and Kevin Liddy. Design by Julianne Kenny.

Contributors

Tadhg Fleming, Michael Brennan, Deirdre Hogan, Peter Meagher, Donnacha O'hEallaithe, Sally-Ann O'Reilly, Margo Kenny, Dairena Ni Chinneide, Pat Comer, Ivan McMahon.

Photographs

John Anderson, Aoife Fleming, Paul Fennell and Bob Quinn.

The contents of Film West do not necessarily represent the views of the editor or the Board of Directors

F.F.P. Projection Workshops

Foyle Film Projects are holding a series of six week film projection workshops in Super-8, 16mm and 35mm film with well-known local projectionist, Willie McKeever. The course, which is due to begin on Saturday July 11, is aimed at providing an insight into the technical aspects of film projection for amateur film buffs who may already own a projector or may be considering buying one. It is intended that the workshops in 16mm and 35mm projection will contribute to Foyle Film Project's other regular activities (such as the fortnightly film club and the annual Foyle Film Festival), by training more projectionists. Participants in the workshops will be able to gain hands-on experience of film-projection during the Festival (which this year runs from the 14th to the 22nd of November). For further information contact Jim Curran at 08-0504-371738 or come along to the Nerve Centre, 7/8 Magazine St., Derry, N.I.

Masterclasses at DMA

Derry Media Access is about to embark on its biggest venture to date with a new initiative called, "The Masterclass Series": Funding has recently been secured to run a series of advanced classes where professionals visiting Derry Media Access will impart their skill and experience to people interested in increasing their own knowledge of film and T.V. techniques. Actors, Directors, Writers, Editors and Producers will all be represented over the coming 6 months and amongst the first attenders will be Neil Jordan, Mary Pat Kelly (Biographer to Martin Scorsese) and Anne Marie Mullan, a successful Irish/American animator. Other names will be announced as dates are confirmed. Future Plans at Derry Media Access include the acquisition of a high band video system, the production of up to 12 new short animations on Super 8 (by the summer's end) and the possible procurement of a larger premises.

Northern Visions

Belfast based film and video co-op Northern Visions, are currently preparing for a number of their videos to be screened at the Freiburger Video Festival in Germany. Each year, the festival makes a special presentation to a selected film/video maker, and this year, the people from Northern Visions have been invited to screen a selection of their work. Recent developments at Northern Visions also include the completion of a number of projects, among them a programme for Channel 4, entitled "Between Ourselves" (directed by Marilyn Hyndman), which is due to be screened next spring. Anyone interested in using Northern Visions's resources (low band/high band editing equipment and 16 track sound studio) should apply to the group in writing outlining their idea along with budgets received or projected. The address to write to is 4 Donegall St. Place, Belfast BT1 2FN. Projects which seek social change are preferred.

Inserts

European Film Awards

The 5th European Film Awards will take place in Berlin on 12 December, 1992. Awards will be given in the following categories: European Film of the Year, Young European Film of the Year and European Documentary Film of the Year. The nominations for Ireland this year will comprise of one nomination either in the category of European Film of the Year or Young European Film of the Year and a nomination in the documentary category. The feature films to be entered must have been released theatrically between 1 July 1991 and 30 June 1992. The documentary to be nominated must have been released theatrically or shown on a national tv network between 1 July 1991 and 30 June 1992.

Film-makers wishing to have their work considered for nomination should contact Muirín Mac Conghail, c/o Scannán Chosad Shnámha, 14 Asail Ghairbhíle, Rath Garbh, Baile Átha Cliath 6. Tel: 01-974621.

UCD Summer Film School

The Irish School of Film at UCD has announced the establishment of a summer school in 1993. The school's instructors will include well known Irish writers, directors and producers as well as faculty members from NYU. Also, the best students of the summer school will have the opportunity to proceed to a scriptwriting residency at the Tyrone Guthrie Centre at Annaghmakerrig. The Centre offers peace and seclusion for writers and artists and will enable students to complete their projects in a unique environment. The summer school is open to current students of film and also to experienced film-makers who may not possess formal qualifications. About 20 places will be on offer and anyone interested in applying should contact Dr. Paddy Marsh, Director of UCD Film School, before the Autumn.

Young Creative of the Year

Aspiring young advertisers/video-makers may be interested to hear of a new "Young Creative of the Year" competition as a possible forum for their work. Entrants are being asked to produce a 30 second cosmetics/toiletries commercial suitable for the cinema medium. Entries may be submitted on video and in script/storyboard form and will be judged by a panel of adjudicators from several top Irish ad. agencies. Along with a specially commissioned trophy, the winner will receive a trip to London with visits to key production personnel/companies. The award will be presented at the high-profile Kinsale Advertising Festival in September. Entries must be submitted to Rank Screen Advertising, 47 Dawson St., Dublin 2 before July 31. For further details (and application form), contact Kathy O'Meara at 01-6798710.

Recent Appointments

Cork Film Festival

David Puttnam has recently joined the Board of the Cork Film Festival. Puttnam, who is well known for such films as *Midnight Express*, *Chariots of Fire* and *The Killing Fields*, said he was "flattered to be asked and would be delighted to be involved and hoped in the longer term to play an active role in the Festival's development."

Irish Film Centre

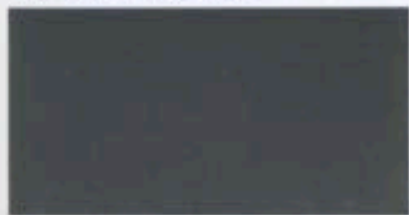
Mick Hannigan has been appointed Cinema Manager for the forthcoming Irish Film Centre.

Film Base

The Board and staff of Galway F.R.C. would like to take this opportunity to congratulate Paddy Barrett on his appointment as editor of Film Base News and wish him every success.

MEDIA Antenna

Dairena Ni Chinneide recently took up office as the new Information Officer for Galway's MEDIA Antenna. (For full report, see page 24).



frameWORK

frameWORK is the name of an independent video production company which has recently been formed in Cork. The company was formed in response to a lack of video production opportunities available to the independent non-commercial sector in Cork; the growing interest in audio-visual technology as an essential form of communications at a community level; and the subsequent demand by community groups and individuals for access to audio-visual production facilities.

In existence since the end of 1991, frameWORK's energy to date has been concentrated in the areas of training and production. Most recently, frameWORK produced a video dealing with the issue of Irish neutrality in the context of the Maastricht debate. Commissioned by People First/Meitheal for use in their Maastricht campaign, the video was launched in Cork and Dublin at the end

of May. Nine months down the road, frameWORK, while recognising the need to maintain work in production, feels that the time is right to place equal emphasis on considering its role in the community. With this in mind, a policy document is being prepared for publication in the Autumn.

frameWORK runs introductory courses in video-making. Anyone interested in further information on these courses, or any other aspect of the company, should ring Eddie Noonan of frameWORK, Triskel Arts Centre, Tobin St., Cork. Tel.: 021 - 965011.

Media Funding Scheme

A £30,000 film fund is being made available by a Belfast based organisation for projects which contribute towards a better understanding of issues within Northern Ireland.

The Cultural Traditions Group is interested in supporting professional independent T.V./film projects and is presently organising a competition under the theme of **Identities in Ireland**. Adjudicators are looking for films which explore perceptions of Irish Identity with particular emphasis on the beliefs and aspirations of people in Northern Ireland today. (Contd. below)



"Sunhradh": A still from 'The Snaps Game Out' - an exhibition of one-frame-films by Bob Quinn in aid of the Galway Film Fleadh, 15 - 22 July 1992.

Film Base News

Film Base are holding a fundraising disco on Friday, July 10th downstairs in the Central Hotel. There will be a full bar until 2.30 a.m. and all are welcome.

In terms of production, Johnny Gogan's *The Bargain Shop* is currently being filmed in Dublin; this 57 min. T.V. drama is due to be completed in Sept. Orla Walsh's *The Visit* is due to begin shooting July 22nd. *Into The Abyss*, the 12 minute 16mm short which was written and directed by Geraldine Creed (produced by Brendan McCarthy), is now in post production.

(Cont. from above): Submissions should include a detailed synopsis and treatment, together with evidence that substantial financial backing is being negotiated or has been secured. The successful project or projects will be underwritten to a maximum of £30,000, although an exceptional project may attract a greater sum. The closing date for applications is 30 September 1992 and interested film-makers should get in contact with Dr Murna Crozier, Development Officer, Community Relations Council, 6 Murray Street, Belfast BT1 6DN, Tel.: Belfast, 4339953, Fax: 235208

Not the Euro-Vision.....

Austria

The Austrian Government assists the film sector through direct funding and also through ownership of the country's only major film studio.

Sources of Funding

Osterreichischer Filmförderungsfond (OFF, Austrian film fund)

The OFF supports script development, production, project development, distribution, festival participation and infrastructure. The annual fund allocation is in the region of Sch 75m (IR£3.8m). To qualify for OFF assistance, applicants must have Austrian citizenship, the production / distribution company must be Austrian and the project must not have received any other subsidy from the Federal State. Austria is a member of Eurimages and the OFF is included in the negotiation of co-production agreements.

Belgium

With two languages to cater for and a small cinemagoing public, Belgium is in a difficult situation as regards support for its film industry. Production subsidies are organised by region according to Flemish speaking Flanders in the North and French speaking Wallonia in the South.

Sources of Funding

1. Ministry for Cultural Affairs
2. Ministry for Flemish Cultural Affairs
3. Wallonie Images Production (WIP) - invests up to Bfr800,00 in documentaries.

An automatic subsidy of 13% of gross takings up to the cost of the film, paid as a premium is allowable for five years from the first screening. As regards production costs, the ceiling per production is Bfr 20m (IR£3444,000) for Flemish and Bfr25m (IR£431,000) for Francophone films. Grants are available for 'cultural' films and the Flemish Ministry also awards a premium for films already produced. The Ministries each give an annual prize for best script. For a production to qualify, at least 50% of labour costs must be paid for Belgian or EC nationals. Total subsidies for 1991 amounted to Bfr174m (IR£3m). Two films a year from other EC countries may also qualify.

Other incentives

Cinemas receive a subsidy of 0.15% of gross income for showing EC films. The Ministries of Education, Foreign Affairs and Transport provide grants for the promotion of Belgian films abroad, purchase of equipment, film education and dubbing.

Czechoslovakia

State funding for Czechoslovak film has been cut dramatically in the past two years

You've all heard the rumours about producing a film in Ireland - now see it in black and white: FILM WEST has put together the following compilation to highlight the lamentable position of state funding for Irish film as it compares to our European counterparts. Country by country, the article traces the various funding avenues available to our European neighbours and in the process, throws in a few ideas about we can do here at home: Take the Swedish method of imposing a box-office levy which is directly channelled into a production fund; or see what French example of a tax on X-rated imports could do to raise money for a cash-starved domestic industry. Whatever the means, it's obvious that something must be done to establish a production fund and if our politicians need any more convincing, then make sure that they get a copy of this article.

FILM WEST gratefully acknowledges the assistance of Coopers & Lybrand and Screen Digest in the compilation of this article.

which means that film studios are largely looking for sponsorship. This is proving a difficult task in a country which faces transition from a commanded to market economy and has very few rich firms and companies at present. However, current substantial Canadian investment is helping to upgrade the industry.

Sources of Funding

The Czech Ministry of Culture allocated production subsidies of Ckr 100m (IR£1.69m) in 1991. The Czech National Film Institute were also awarded Ckr20m (IR£338,000). For regional schemes, the Czech government announced US \$4m subsidies in 1991.

Co-production treaties exist with Canada, France, Hungary, Italy, Poland, Romania, Spain, Russia and Yugoslavia.

Restrictions

50% of film finance must be raised outside of Czechoslovakia and a federal tax of 15% applies to cinema admissions.

Denmark

In 1990, the amount of State support was \$14m of which \$2m went into short film production. At least 25% of total state funding is designated to the production of childrens films. The 1989 film act provides finance for feature film production (as administered by the Danish Film Institute), shorts and documentaries (as administered by the National Film Board who operate a budget of approx. Dkr12m), the running of the Danish Film Museum (DKr8m) and the running of the National Film School (DKr13m).

Sources of Funding

Danske Filminstitut (Danish Film Institute)

The main objective of the Danish Film Institute is the promotion of feature film production. Films are assessed according to artistic merit (consultant model) or alternatively, according to the 50/50 model. The aim of the consultant model is to further the production of Danish motion pictures whilst subsidies under the 50/50 model can be granted to any film which is likely to promote motion art in Denmark and will have a reasonable likelihood of attracting a Danish audience. Under the consultant model of subsidy, the project is evaluated artistically by a full-time consultant who will oversee the project right up until completion. Grants are then awarded on the recommendation of the consultant. There are no formal percentage limits on the available subsidy under this model and in some cases, the Institute produces or co-produces a film.

Under the 50/50 model, 14 feature films have received grants. 50% of the production costs may be subsidised under this framework and the grant is subject to a maximum of Dkr3.5m per film. Approximately Dkr18m (IR£1.66m) is available for grants under this particular model. All grants (under both models) are subject to recoupment after the producer's costs plus a 100% risk addition have been recovered. The institute then has rights to recoupment alongside the producer in the ratio corresponding to the percentage of the total cost covered by grants. The total budget of the Danish Film Institute for 1990 was Dkr 100m (IR£9.25m).

Denmark has entered into a co-production treaty with France and is currently negotiating a treaty with Russia. It is also a member of Eurimage to which it contributes FFr900,000 a year.

Not the Euro-Vision...



Restrictions

In addition to VAT at 22%, a levy on box office takings is paid towards composer royalties. In 1991, this fee was 0.85% of net box office takings.

Other Incentives

In addition to its production funding, the Danish Film Institute also supports cinema refurbishment (Dkr522.00 in 1990), video, film festivals/international promotions and sub-titling.

Finland

Public funding for the audio-visual sector in Finland is processed via the **Finnish Film Foundation**. In 1988 eight Finnish movies were subsidised and the public subsidy, including the advances from the Finnish TV Foundation for these productions totalled 76% of the costs. In addition to this, the Film Foundation supported 49 shorts and documentaries.

Only Finnish films qualify for grants from the foundation i.e. the artistic contribution must be predominantly Finnish and the distribution revenue within Finland must be payable to a Finnish producer.

The Foundation's budget for supporting film production in 1991 was Fmk45m (IR£5.92m). Finland is a member of the Nordic Film and TV Foundation and a participant in Nordic Film Year. Finland is also a member of Erimage.

France

Film is recognised in France as an important component of French culture and consequently, there exists an enviable system of state support for the industry. Financial incentives for production take the form of

direct grants and guarantees funded from a box office levy. Tax benefits include special depreciation rules for production expenditure and generous allowances for private investment in special film finance companies, called SOFICA's. Government support for the French film industry was increased from Ffr790m (IR£84.76m) in 1989/90 to Ffr874m (IR£93.78m) in 1990/91. Of this, Ffr345m (IR£37m) is going on production subsidies and Ffr245 (IR£26.3m) on support for exhibitors.

Sources of Funding

1. Centre National de la Cinematographie (C.N.C.)
2. SOFICA's

1. The principal role of the C.N.C. is to offer financial support to the French film industry. This is done essentially by redistributing money (which comes from taxes on the industry) among the various branches of the audio-visual sector. The money is distributed in the form of grants which are calculated according to how much money the film/TV programme makes. Money is allocated on the condition that it is reinvested. This form of financial aid is called **Automatic Support** and is given to projects after they have been completed. Producers can use this form of support to pay off debts incurred during the production of their film or use it for investment in new film productions. In 1990, 92% of the total Automatic Support subsidy went towards new productions and 8% was used to pay off old debts. Distributors, cinemas and TV producers can also benefit from Automatic Support. The other main form of state subsidy is called **Selective Assistance** which is given to certain projects which are chosen in advance. The aim of this type of subsidisation is to promote the quality of

national production and to improve the distribution of French films. Selective Assistance is available to technical industries, short film productions, feature film productions, TV productions making their first TV broadcast, distributors, cinemas and organisations which participate in the overall development of cinema and the audio-visual media.

2. In order to encourage private investment in film and TV production, the Government introduced a scheme known as SOFICA's (Societes de Financement des Industries Cinematographiques et Audiovisuelles). SOFICA's are companies which specialise in the financing of film, radio or TV production. Individuals may claim a deduction of up to 25% of their taxable income in respect of cash subscriptions for the share capital of a SOFICA. A company investing may deduct 50% of the amount invested from its taxable income in the first year of its investment. Any income derived from a SOFICA is taxable. The SOFICA itself and the production company in which it invests are both subjected to tax on their income. A SOFICA may only invest in films approved by the CNC and this investment may not exceed 50% of the film's budget. SOFICA's have been successful in raising significant amounts of finance for film production and according to the C.N.C. raised Ffr250m (IR£26.8m) in 1990.

Restrictions

How is this money for the film industry, which seems like a bonanza by Irish standards, actually raised?:

1. Tax on cinema tickets which represents 11% of total annual box office receipts.
2. Tax on advertising profits (of independent and public service TV networks).
3. Tax on X-rated films imported into France. Also a 20% tax on profits from X-rated films screened in France.
4. Cinema or TV films which make enough money to repay advances on receipts contribute between 10 and 15% of the money set aside for this purpose.
5. The Minister of Culture and Communications allocates some of his budget to the C.N.C.

Other incentives

Apart from the extensive C.N.C. support, other grants are available for French films; these are mainly geared towards promotion, equipping and modernising studios and assisting in the distribution of foreign films.

Regional Funding

In many regions, the Direction Regionale de Affaires Culturelles offers direct support and aid to the local film industry. Funding is provided through the Association Regionale du Cinem a de l'Audiovisuel (ARCA).

Not the Euro-Vision...

Germany

The state supports the German film industry through direct state aid funded from the treasury and aid from the Filmförderungsanstalt (FFA or Federal Film Funding Institute). Amounts awarded by the FFA have increased steadily over the years, standing at DM 38m (IR£14.4m) in 1990. In addition, a wide variety of funding schemes exist in the regions.

Sources of Funding

1. Bundesministerium des Innerns (BMI)
Grants from the BMI are awarded with the intention of assisting in the production, marketing and operation of German films. The BMI's current budget is DM15m (IR£5.68m) for film production and marketing and DM4m (IR£1.51m) for film festivals. All of this aid comes directly from the federal treasury.

2. Filmförderungsanstalt (FFA)

Offers financial aid to the following categories of project:

(a) Officially graded film - a grant is awarded when a full length qualifying film attracts an audience of at least 250,000 paying viewers at qualifying cinemas within two years of its premiere showing. Alternatively, if the film has been awarded an official grade by the Film Assessment Committee or if it has won a major prize at an A-Film Festival, the minimum audience figure is 130,000. For children's films, documentary films or youth films, this figure is reduced to 100,000 paying viewers. There are also other discretionary grants available in respect of films whose audiences are above 20,000 paying viewers. 33% of total funds available are divided equally between the number of qualifying films and 66% is awarded pro rata to box office figures for each film.

(b) New film projects - assistance, in the form of repayable interest free loans, is granted in the case of new films if the project promotes the quality and cost effectiveness of German film. Up to DM500,000 (IR£189,000) may be awarded to new film projects but in the case of projects deemed to be of particular value, the loan may be increased to DM 1m (IR£380,000). The loan must be repaid as soon as the producer's turnover on completing the film exceeds 20% of the costs laid out in the initial proposal and which are recognised by the Institute.

(c) Short films - The Institute will grant financial assistance to German films with a maximum playing time of 15 minutes (or of 59 minutes if they are German childrens/youth culture films).

(d) Scripts/Screenplays - The Institute will offer financial assistance if the script and film proposal he submits appears to be of cultural value and promotes the quality and cost effectiveness of the German film. If the

script is receiving aid from other sources, no aid can be granted by the FFA. The aid takes the form of subsidies up to a maximum of DM 20,000, and in special cases the Institute may increase this to DM50,000.

(e) Other aid schemes

The FFA funds its activities by raising a levy on all cinemas showing films of more than 58 minutes and whose annual turnover from box office receipts totals more than DM80,000 (IR£30,000). This levy is payable on a monthly basis. The Institute also raises a similar levy on the video industry to fund its activities.

Other incentives

Bundesministerium des Innerns (BMI) also subsidises various national film festivals and awards a number of prizes for production and distribution.

There are also various other FFA schemes to assist:

- the costs of copying the film and advertising;
- producers to breaking into new markets and consolidating existing ones;
- modernising and improving co-operation between cinemas;
- training people in the AV industry
- the encouragement of research, rationalisation and innovation within the industry.

Funding in the Regions

The following criteria usually apply to funding in the German regions:

- only costs incurred in the region are eligible for regional aid.
- the producer must prove that the content of the film is culturally linked to the region in question
- the loan or grant must be spent in the region in which it is granted
- the producer usually has to provide private funding in order to be eligible for aid.

1. Baden - Württemberg

(a) Ministerium für Wirtschaft, Mittelstand und Technologie

The following aid is available:

- subsidy for cinemas up to 33% of the funds required by the cinema;
- subsidies for film production up to DM50,000 (IR£19,000) (mainly for childrens /youth films);
- prizes for films of outstanding cultural quality DM10,000 (IR£3,800).

2. Bavaria

(a) Bayerische Landesanstalt für Aufbaufinanzierung

(b) Bayerisches Staatsministerium für Unterricht, Kultur, Wissenschaft und Kunst

The following aid is available:

- Loans to Dm2m (IR £750,000), repayable

- at the market interest rate;
- Subsidies up to Dm 30,000 (IR£11,400);
- prizes/bonuses to Dm 20,000 (IR£7,500).

This money can be used for the production of feature length films, equipment/foreign sales expenses and investment in the Bavarian film industry.

3. Berlin

(a) Filmkreditverband

(b) Allgemeine Auskünfte zum Berliner Förderungsprogramm erteilt der Senator für Kulturelle Angelegenheiten

Loans are available in Berlin for:

- TV/video productions suitable for overseas
- full length films
- shorts
- partial financing of full length or low budget films

4. Hamburg

(a) Film Fonds Hamburg

(b) Hamburger Filmbüro

(c) Behörde für Wirtschaft, Verkehr und Landwirtschaft

Aid is provided in the form of direct financial aid (up to 30% of production costs or DM2m) and subsidies or loans for the promotion of cultural films. Assistance can be given for the production of films and videos with production costs up to DM300,000 (IR£113,700) (subsidy B) or films with production costs more than DM300,000 and up to DM 800,000 (IR£300,000) (subsidy A). Conditions for receiving aid include:

1. At least 50% of the production costs must be spent on production work in Hamburg and in the case of co-productions, this applies to 50% of the production costs attributable to the applicant.
2. Money equal or more than the loan sum must be spent on wages to members of the Hamburg film industry; and
3. The overall financing of the project must be secure.

The director must be resident in Hamburg which has to be the shooting place or the film has to express a cultural relation to Hamburg. Subsidy will also be given for distribution measures, measures which improve the sale of the film, duplication for sub-titling and dubbing and for special cinema programmes, retrospectives etc.

Funds available in 1991 totalled DM8.5M (IR£3.22m), with DM5,495,000 (IR£2.08m) being allocated to production.

5. Hessen

(a) Hessisches Ministerium für Wissenschaft und Kunst

(b) Filmbüro Hessen

Not the Euro-Vision...

Aid is available for:

- production (up to a max. of DM 150,000);
- the development and production of scripts
- film festivals, film hire and training in the film industry.

6. Lower Saxony

- Landliche Akademie Krummhorn
- Ministerium für Wissenschaft und Kultur
- Niedersächsisches Ministerium für Wirtschaft, Technologie und Verkehr
- Niedersächsische Landestreuhandstelle für Wirtschaftsförderung (LTS Wirtschaft)

Loans and subsidies are available for:

- the development of the film industry
- the establishment and expansion of cinemas
- film and video productions
- production of scripts
- marketing campaigns

7. Mecklenburg-Vorpommern

- Mecklenburg-Vorpommern-Film

8. North-Rhein Westphalia

- Filmburo NW
- Kulturministerium des Landes Nordrhein-Westfalen
- Ministerium für Wirtschaft, Mittelstand und Technologie
- Filmsiftung NRW

Aid to a maximum of DM400,000 (IR£151,500) for productions and DM100,000 (IR£37,900) for sales. There are, however, a number of restrictions when applying for funds in this region:

- the film must have a cultural link with North Rhein Westphalia
- the applicant producer must finance at least 10% of the productions costs
- the financing of the whole project must be secured
- film must be screened for at least one year in a recognised cinema.

9. Rheinland Pfalz

- Kulturministerium

10. Saarland

- Minister für Wirtschaft
- Ministerium für Wissenschaft und Kunst
- Saarlandisches Filmburo

Aid is available for:

- subsidies for the film industry to a maximum of DM150,000 (IR£56,818);
- subsidies to encourage the promotion of cultural films. The money is granted for the production of full length German and German-European films. The second form of subsidy is aimed at the promotion of cultural film and video productions.

11. Schleswig Holstein

- Ministerium für Wirtschaft und Verkehr
- Kulturelle Filmförderung Schleswig-Holstein

Greece

In May 1986, a new Film Law was passed in Greece, with the objective of protecting and developing Greek cinema. This law abolished Government price controls on admission tickets and also established a state controlled Greek Film Centre. Despite these developments, the audio-visual industry has still had to contend with the difficulties of a weak market share and problems in exporting Greek films. New plans aimed at injecting new life into the Greek film industry include:

- the introduction of a tax shelter system
- introduction of a levy on the gross income of public and private TV networks. The revenue generated would be channelled into film production.
- incentives for distribution and foreign co-productions
- training programmes for Greek producers and scriptwriters.

Sources of Funding

Greek Film Centre

The GFC supports film projects with the amount agreed through a process of negotiations following the GFC's budget proposal. GFC's funding is raised from a 50% share of the cinema admission tax. A budget of DR409m (IR1.19m) was available in 1991.

Other incentives

Accelerated depreciation, subsidies on loan interest and concessions on duty payable on imported production equipment are available to Greek producers. In addition, the Ministry of Culture supports the Salonica Film Festival, domestic cinema and TV promotions, the Greek Cinematheque, directors and critics association, the film and TV technicians union.

Restrictions

A tax on cinema admission was introduced in 1987 (12% for Athens and Salonica and 8% elsewhere). Cinema admissions, film rental and royalties pay VAT at 8%.

Ireland

Since the abolition of the Irish Film Board in 1987, government support in Ireland has principally taken the form of tax incentives and assistance in marketing film productions abroad. State support is also channelled through the Arts Council which aims to support film production via its twice yearly Film and Video Project Awards.

Sources of Funding

Arts Council Awards

The Arts Council allocates £100,000 a year (i.e. £50,000 twice yearly) to Film and Video Project Awards. The Council also funds a number of film and video related organisations, mainly for staffing purposes although direct assistance can also be

granted. The Arts Council also allocates funding for the various film festivals held each year in Ireland. In 1991, the total budget of the film department amounted to £590,000.

Other incentives

Tax Breaks

The production of certain films and videos can be regarded as a manufacturing trade and therefore subject to a lower rate of tax on profits at 10%. A film must be produced on a profitable basis in order to qualify and must be for public exhibition or for training or documentary purposes. Also, at least 75% of the work on the production of the film must be carried out in Ireland.

To encourage investment in production, relief is available for companies investing in film production which runs from July 1987 to July 1992. Under this scheme, a company may choose to invest £600,000 in one year in film production or invest a max. of £200,000 per annum in one or more film productions. The maximum relief which can be claimed by any company or by connected companies is £600,000 in any three year period. The film company must be incorporated and resident in Ireland and must be engaged solely in the production and distribution of films. A maximum of 60% of the total production costs may be obtained from investor companies.

Ireland also has a co-production treaty with Canada.

Italy

The Italian film industry has suffered a steady decline in theatres and audience attendance in recent years. At present, the industry is largely supported by the State and is funnelled through the RAI (the public service broadcaster), Istituto Luce and the Ministry of Entertainment. In 1991, Parliament allocated \$122.3m to film. It also passed a new film law which aims to make low interest loans more widely available to producers.

Sources of Funding

- Ministero de Turismo e dello Spettacolo
- Sezione Autonoma per il Credito Cinematografico (SACC)

The SACC offers state-subsidised loans at an interest rate of 5.5% and direct loans from SACC at 10%. To qualify, films must be produced in the Italian language and filmed primarily in Italy. A completion bond is also required.

- Ente Autonomo Gestione Cinema (EAGC)

Co-production agreements exist with; Algeria, Argentina, Belgium, Canada, Czechoslovakia, France, Germany, Hungary, Israel, Japan, Mexico, Morocco, Romania, Spain, Sweden, Switzerland, C.I.S., Venezuela, Yugoslavia.

>P.14

Spring & Summer at the film resource centre

Photos (L. - R): Vanessa O'Loughlin and Brian Dunphy in a scene from *An Drumadoir*; Robert Kenny (as Rocky), struts his stuff at the Claddagh Palace in a scene from the *Rocky Horror Picture Show*; Nicole Rourke (Magenta) and Shay Rooney (Riff-Raff) also get in on the act; Francis O'Brien and David O'Gorman take shelter during the shoot of *Children of the Tide*.



DEVELOPMENTS AT F.R.C

Recent developments at the Centre include the acquisition of a new premises, an increase of £1,000 in the annual F.R.C. / R.T.E. Script Awards and news of a £10,000 Arts Council Capital Purchases grant. (For more details, see page 31).

RUSSIAN FILM SCHOOL

Congratulations to three FRC members who have recently been offered places at the prestigious VGIK film school in Moscow. James Finlan, Peter Meagher and Denis Maguire have all been accepted to study at the university's film direction foundation course, starting next September. With over 3,000 full-time students, VGIK is the biggest film school in the world and famous past tutors include Eisenstein and Tarkovsky.

FRC A.G.M.

The Centre's Annual General Meeting on Thursday, March 27 proved to be a well attended and constructive meeting. Miriam Allen read the Chairpersons report which served to highlight the dynamism of the Centre and its activities for the past year. Among the issues discussed at the meeting were the Centre's chronic overcrowding



difficulties, Arts Council recognition of the Centre's work and future development proposals. Outgoing Board Members Pat Comer and Eileen Gibbons (who did not go forward for re-election) were replaced by Tadhg Fleming and Eileen Hoare. The outgoing Board of Directors thanks Pat and Eileen for their significant contribution towards the development of the Centre and also welcomes Tadhg and Eileen H. on their election to the board.

NEW EQUIPMENT

Recent purchases at the Centre include a Super VHS Camcorder and VCR. The Centre has also recently acquired a 16mm Optical and Sep mag film projector, a 16mm Auricon camera, a second Sennheiser rifle mic., and a Sekonic lightmeter to add to its expanding equipment bank. For anyone interested, there is a four plate Steenbeck for sale. Contact the F.R.C. for further details.

ROCKY HORROR SHOW

Thursday March 19th saw the second successful F.R.C fundraising screening of the cult classic *Rocky Horror Picture Show*. The screening was again accompanied by a sizzling stage show, outrageously led by Dr. Frankenfurter (You know who you are!), Des Gough (Brad),

Shay Rooney (Riff-Raff), Nicole Rourke (Magenta) and Hilary Kavanagh (Janet). Many thanks to the gang from Punchbag who provided the chorus line of Transylvanians. The F.R.C also wishes to thank its many sponsors who include: An Taidhbhearc, Macnas, The Druid, Na Fanaithe, Pennys and A-Wear, who provided costumes. O'Beirnes Chemist who sponsored make-up. The Hungry Grass, Murrays and Lydons who sponsored food and drink. Grateful thanks also to The Tribes Motorcycle Club, the Ardilaun Hotel, Smiths Toy Shop, Punchbag Theatre Co., Easons, Silkes and The Galway Joke Shop. Finally, thanks to Freddie and Marie at the Claddagh Palace for their continued support.

CHILDREN OF THE TIDE

Green Films (who are Nuala Broderick and Tadhg Fleming) have just completed their 10 minute documentary/drama on the Claddagh, called **Children of the Tide**. Shot on 16mm neg, the film blends present day documentary footage with archival photos and the recreation of two dramatic scenes. The documentary, which was a recipient of an F.R.C. Script Award, has both an Irish and an English voiceover. **Children of the Tide** will be screened in the documentary section at this year's Fleadh



GOODBYE TO TIM

Staff, board and members of the F.R.C. were very sorry to say goodbye to (comrade!) Tim Fleming, who after many years of trojan work at the Centre, has left to work on his own projects. Tim, who has been with the Centre from the outset, will no doubt continue to contribute to the Centre's development as a director.

ATONEMENT

James Finlan's 10 min film, which last year won an F.R.C. Script Award, will also receive its first screening at the Galway Film Fleadh. **Atonement** tells the story of an ex-priests descent into madness and features local actors Mike Byrne as the Priest and Maire Greaney as his ill-fated girlfriend.

AN DRUMADOIR

An Drumadoir (Johnswell Productions) is an 18th century drama dealing with the relationship between a young Redcoat and an Irish servant girl. Shot on 16mm colour and with an Irish dialogue, R.T.E. have already expressed a strong interest in the project which lasts for a T.V half hour. Davy Spillane has just finished recording the soundtrack for the film which has been completed at a total cost of around £10,000.

An Drumadoir is a first-time project for writer / director Ray Conway, who had previously completed a Film Foundation Course at Galway Film Resource Centre. **An Drumadoir** will receive its first ever public showing at the Galway Film Fleadh.

PRIESTHUNTER

Priesthunter is another period piece, this time set in 16th century Ireland. Already well into pre-production, the 15 minute film will be directed by Michael Brennan (who also wrote the script) and produced by Ivan McMahon. **Priesthunter** looks at the persecution of Irish catholic priests by the invading Cromwellian army and in particular, the struggle between a young idealistic priest and a drunkard priest hunter. **Priesthunter** will be shot in late August on 16mm neg in black & white and is currently being cast and crewed.

A BIT OF NATTER, JACK!

Maria Gibbons is presently filming a pilot video on the habits and ecology of the Natterjack Toad. According to Maria, this is a rare and interesting animal found only in certain sandy areas of Co. Kerry, in which she developed an interest during her previous life as a Zoologist. (Cont. on page 30)

CLOSE UP...

WITH ERROL MORRIS

Film Director Errol Morris is best known for his critically acclaimed documentary, **The Thin Blue Line**, which is credited with having sprung an innocent man from Death Row in a Texas State Prison. He is one of the few feature documentary film makers to have achieved a healthy track record at the box-office, both in North America and Europe. His first film, **Gates of Heaven**, made in 1982, is an hilarious account of the occupants and owners of a well known pet cemetery in Hollywood. While in production for his most recent documentary, **A Brief History of Time**, inspired by the bestselling book by renowned physicist Stephen Hawking, he directed his first feature film, **The Dark Wind**, based on the novel by Tony Hillerman and produced by Robert Redford. Currently he is in pre-production on **The Trial of King Boots**, the true story of an old English sheepdog put on trial for murder.

Sally Ann O'Reilly met him on a recent visit to Ireland where two of his films, **A Brief History of Time** and **The Dark Wind**, played the Dublin Film Festival. She talked to him about the making of **A Brief History of Time**.

Q: Did *A Brief History of Time* emerge as an early collaboration with the producer, Gordon Freedman, or were you approached as a director-for-hire?

A: I was aware of the film from an early stage but was reluctant to get involved at first, even though I was familiar with and admired Hawking and his book. I soon realised the enormous potential that a film about this remarkable man had and Stephen became for me an important symbol of man's indominability in terms of the cosmos and universal law. I knew that in order for the film to work it needed to be directed in a highly stylised manner, constructed like a feature film with story boarding, soundstages, the works. I also knew that I wanted to avoid the cinema verite approach which, to my mind, has spelt disaster for documentary film-making these past twenty years or so. The producers gave me considerable freedom and allowed me to surround myself with people I had worked with on other projects or whose work I already knew and admired. I had the best production team possible for a very difficult job.

Q: Were you daunted by the task of making a film based on a book that contains some of the most complex ideas that exist in theoretical physics?

A: Yes, although I was already familiar with the ideas contained in the book, helped no doubt, by the fact that I had studied the Philosophy of Science and Law at Princeton University. I considered Hawking's Radiation Theory to be of tremendous importance to the world of modern physics and was propelled by the idea of positioning Hawking's own world, which is very much defined by his debilitating physical condition, (at age twenty, Hawking was diagnosed as having Motor Neurone Disease), against the cosmos which serves as the basis for his life's work. So the film becomes a stream of ideas and memory which reflects not only the origin and destiny of the universe, but also questions to

do with fate, time and the existence of God. I was committed to making a film that would present this man and his work to the widest possible audience without underestimating or misrepresenting the complexity of the material I was working with.

"The film becomes a stream of ideas and memory which reflects not only the origin and destiny of the universe, but also questions to do with fate, time and the existence of God"

Q: Would you describe how you began to deconstruct the contents of the book in order for the film to emerge?

A: I began with a thorough investigation into the life and work of Hawking and started to plan the movie around a series of 19 interviews with an odd mixture of people from his personal life, his scientific colleagues, as well as some of the major physicists of our time. I knew from very early on that the interview with Hawking himself could not be straight forward and yet he would provide the narration and main commentary throughout the film. The voice one hears on the soundtrack, which is central to the film, is how he actually sounds (*due to the loss of Hawking's natural voice in 1987, he now communicates with the aid of a computerised voicing system*). His involvement on the production was considerably greater than I initially anticipated so we had an opportunity to get to know and understand one another. From the hours and hours of interviews and discussions we had together, I began to decipher what the most important elements in his life and work were, keeping in mind that I wanted, above all else, to tell the story of a man and his journey through the cosmos. Once these elements emerged, the core of the film fell into place. I then shot the additional supportive visuals using black and white matte drawings

and computerised graphics to illustrate the central ideas contained in Hawking's book. The film's editor Brad Fuller and myself spent weeks and weeks editing and re-editing until a clear narrative began to appear. In a film where language was so important, it was essential to get the visuals and words exactly right.

"I wanted, above all else, to tell the story of a man and his journey through the cosmos"

Q: You have often said that for you film-making is a grand collaboration between the director and key members of the crew. Would you comment on the working relationship that you developed with your designer, Ted Bafaloukos, and how you set about visualising and establishing the look of the film?

A: Ted and I have worked together on three films - *The Thin Blue Line*, *A Brief History* and *The Dark Wind*. He became as familiar as I had with the material on *Hawking* and viewed over and over the interviews I had shot with him, his family and colleagues. I knew what I didn't want in graphic terms and was very happy with the black and white drawings that Ted produced to illustrate the 'Black Hole' and 'Event Horizon' features, which are central to Hawking's theory. He also devised a total of 29 separate sets, giving each interviewee an artificial home and providing a portrait setting that showed off their character as much as possible. This helped to create a coherent and highly original look. He recreated Hawking's Cambridge University office, including the portraits of Marilyn Monroe which he had all over his wall and these

sets were shot on a soundstage in Ellstree Studios. Ted, the Director of Photography, John Bailey, who lit the picture like a drama, and myself worked very closely together, taking considerable care to achieve the overall stylised look of the film. The end result seems to have pleased everyone, including Stephen whose only objection was the chicken sequence at the beginning.

Q: Another successful collaboration for you has been with the composer Philip Glass. Could you describe how your working relationship came about?

A: I have always been an admirer of Philip Glass and his creative team and I was very pleased with his work on *The Thin Blue Line*. When I approached him to compose the soundtrack for *A Brief History* he initially refused but after much badgering he finally agreed. His approach was unusual in that he didn't get to view the film beforehand. Philip composed a remarkable score in spite of the many difficulties he encountered in working within the perimeters I had set down as director. We would discuss the various themes that occurred in the film and he would go away, compose, come back with a piece which I'd listen to and usually like, before sending him away to create some more. He wrote between fifty and sixty cues - not an easy task for a film that is structured around 19 separate interviews and some fairly complex scientific data. I am certainly very happy to have had Philip work on two of my films. I look forward to our next collaboration when and if the appropriate project comes along.

"In a film where language was so important, it was essential to get the visuals and words exactly right."



Professor Stephen Hawking at his computer with Errol Morris, the director of *A BRIEF HISTORY OF TIME*. (c) Anglia Television 1991

Not the Euro-Vision...

Other Incentives

The BNL makes loans for exhibition and distribution, import of foreign films and discounts for use of infrastructure (studios etc.). Interest relief grants are available for cinema modernisation and for construction in areas without existing cinemas. Other funds support foreign sales promotion and development of the film industry, including consolidation of production companies, cultural exchanges and special events. The film promotion subsidy for 1991 is L20,163m (IR£9.6m), of which festivals receive approx. L6,575m (IR£3.13m).

Netherlands

The Dutch Film Market is a comparatively small one and like most other European countries, the export of national films is very limited. However, the industry is well respected by the international film community and is substantially supported by the Dutch Government. Most Dutch feature films are produced with financial assistance from two distinct bodies subsidised by the Government:

Sources of Funding

1. Netherlands Film Production Fund
Founded in 1956 and funded by the Ministry of Cultural Affairs since 1987, this fund allocates just over 7m Guilders (IR£2.2m) per annum. In order to be financed by the Production Fund, feature films are required to be commercially exploitable. In order to be eligible for the fund, the film's budget should be over 1m Guilders, distribution must have been arranged in advance and the film must be either shot or written in Dutch, although there are no fixed nationality criteria. The support is given in the form of an interest free loan repayable after the producer's investment has been recouped. The loan is given up to 60% of the budget with a maximum of 900,000 Guilders (IR284,000).

2. Dutch Film Fund

The other official entity responsible for film subsidies in Holland is the Dutch Film Fund, established in 1983, which operates on a budget of 5.8 million guilders (IR1.83m) and invests in artistic films, whether it be low budget feature films or shorts.

The Netherlands has co-production agreements with Belgium, France and Canada and also participates in Eurimages.

Other incentives

In addition to the above support funds, the state also supports a film promotion organisation called Holland Film Promotion. This body offers grants for domestic and international film promotion, for Dutch entries in foreign film festivals, for distribution and for subtitling.

Norway

Sources of Funding

1. Royal Norwegian Ministry of Cultural and Scientific Affairs

All Norwegian full-length films receive a subsidy from the state which is currently equivalent to 55% of the gross box-office takings. This subsidy continues to be paid until the authorised production costs have been recovered by means of film rental income and the subsidy. In the case of films suitable for children under 10 years of age, the subsidy is calculated as 100%. After the producer's own capital has been repaid from the subsidy and film rental income (i.e. producers share of box-office receipts), the producer keeps 40% of the film rental income while the remaining 60% and the continuing subsidy go towards repaying any Government-guaranteed loan. This support is only available for Norwegian film which can be defined as a film produced in the Norwegian language, with Norwegian capital and using mainly Norwegian artistic and technical personnel. Only in exceptional circumstances can these requirements be waived.

2. Norsk Filminstitut (Norwegian Film Institute)

The institute can grant loans after the application has been considered by the National Film Committee (where both film-workers and producers are represented). In order to qualify for a loan guarantee, at least 10% of the film's approved budget must be funded by the producer. The institute's budget for 1991 was Nkr46.27m (IR£4.32m).

3. Norsk Film A/S

Norsk Film A/S is Norway's largest production company and is owned jointly by the Government and the Norwegian municipalities. It is funded through an annual Government grant and has at its disposal, a full range of film production facilities, by virtue of its ownership of Norsk FilmStudio A/S. It has funds of approximately Nkr 16m.

The above schemes can also apply to a feature film which is a co-production with another country. Norway is also a member of Eurimages and Audiovisual Eureka.

Restrictions

There is a 2.5% levy on all retail transactions of cinema and video which is channelled back into the NLFF.

Other incentives

The Norwegian Cinema and Film Foundation subsidises film exhibition through direct ownership of cinemas rather than financial involvement. Loans and technical assistance for cinema building and refurbishment is funded from the 2.5% box-office levy.

Portugal

Portuguese film funding is mainly effected by the state through the Portuguese Film Institute (IPC), the organisation which is responsible for the regulation and support of film production in Portugal.

The funds come from a 4% levy on all television advertising. The grant does not depend on the size of the budget and the producer must provide proof that all other finance is in place. For the 1992 financing plan the institute has made available a lump sum of Esc.870m (IR£3.71m) but only Esc.80m (IR£341,000) can be awarded to each selected (by a 3-year appointed jury) project, being 75% in the form of a grant and 25% as a loan (at an interest rate of 25%).

An auction process takes place four times a year to help producers of first films. The film requesting the smallest grant, with all other finance in place, wins. Script development funds are also provided by IPC and Esc.2.5m (IR£11,000) are available for the approved ones up to a maximum amount of Esc.7.5m (IR£32,000). Short films can also benefit and for 1992, there's a total amount of Esc.120m (IR£500,000). Financial support is also available for exceptional projects and the total amount of money available this year is Esc.240m (IR£1m). Other sources of financing are limited but occasionally there are productions or co-productions that are supported by the National TV (R.T.P.) or other sources such as Banks etc. The Portuguese government has re-established the Portuguese Film Commission to encourage international film activity in the country and co-production agreements are encouraged.

Spain

Sources of Funding

1. Instituto de la Cinematografía y de los Artes Audiovisuales (ICAA)

The ICAA is publicly funded and comes under the control of the Ministry of Culture. In 1990, it had a budget of Ptas 3,765m.

All Spanish films and co-productions receive an automatic subsidy of 15% of gross theatrical receipts in the first two years of the film's screening in Spain. If the producers have not received any state aid then this is increased by an additional 25% of the gross receipts. This subsidy cannot exceed 50% of the total cost of the film or a maximum of Ptas 100m. State aid is also available in the pre-production stage at the discretion of the Comité Asesor de Ayuda. This aid cannot exceed the amount invested by the producer and is up to a maximum of Ptas 50m.

2. Banco de Crédito Industrial (BCI)
Producers can apply for a three year loan at 10.75% interest (40% below the previous film lending rate).

Other incentives

The ICAA can subsidise copying, sub-titling and publicity expenses. The Institute also provides aid for the organisation of and participation in Spanish film festivals. Subsidised loans are also available for the restoration, renovation and building of cinemas. Spain also operates an impressive system of regional schemes in eight of its fifteen regions which aim to promote local culture and language.

Sweden

Between 1963 and 1982 Swedish film policy was based principally on an agreement between the State and the film industry. With the arrival of the video industry, this accord was succeeded in 1982 by a special film and video agreement. The main feature of the current agreement is a 10% surcharge on the box-office receipts of cinemas with more than five screenings a week. This revenue is funnelled into the Swedish Film Institute and is used to finance the production of Swedish films. A surcharge was also introduced on video tapes rented to the public which, again, goes towards the Institute's funds.

Sources of Funding

1. Swedish Film Institute

The Institute finances Swedish films and produces them, either on its own or in partnership with film companies or independent film-makers. It is also involved in joint productions with the Swedish Television Company. To qualify for assistance from the Institute, the project must satisfy the following conditions: the producer must be a Swedish company; the production must be funded solely by Swedish funds and; there must be significant Swedish participation in the artistic contribution to the project. Where the Institute assists in production it will act as co-producer on an equity basis with private Swedish producers. The institute also owns certain production and post-production facilities.

Sweden participates in the Nordic Film and TV Foundation and is also a member of Eurimages.

Switzerland

Sources of Funding

1. Bundesamt für Kulturpflege Sektion Film

The major part of funding comes from the Federal Office of Culture, approx. sfr. 17.6m (IR£7.12m) a year, for all stages of film production (script, production, distribution). Future policy will be to support producers with a number of projects rather than individual films.

2. Migros: Migros is Switzerland's leading supermarket chain. Each year, regional co-operatives are obliged to pay a cultural

percentage (1% of wholesale turnover) towards the development of Swiss culture. The allocation to film activities is approx. Sfr.500,000 (IR£202,000).

Funding in the Regions

All cantons and major cities offer financial support to the film industry, the main schemes being in Zurich, Geneva, Berne Basel and Tessin.

Restrictions

Some regions impose a cinema admissions tax of approx. 10 - 15%.

United Kingdom

Sources of Funding

1. British Screen Finance Limited

British Screen was set up by the Government in 1985 and is financed by an annual state grant, loans from its shareholders and income from previous investments. The total Government grant for feature production over the years 1986-90 amounted to Stg £7.5m. However, in 1989, it was announced that British Screen would receive a state subsidy of Stg. £2m for the years 1991-93, to cover feature production, shorts and development.

British Screen invests in British films or films made under co-production treaties with other countries such as France, Italy, Germany, Canada, Norway and Australia. Its main aim is to promote the production of British films, particularly those involving new British talent (non-British nationals can also participate, but in a limited way as preference will be given to British applicants). The project must offer commercial potential as a theatrical release and films with budgets in excess of £4m will not normally be considered. British Screens contribution rarely exceeds £500,000 which normally takes the form of a loan although this may vary. Monies are also available for development finance, screenplay loans, development loans and preparation loans.

2. British Film Institute (Production Board)

The BFI offers three areas of production finance - low budget features, theatrical documentaries and script development. The Production Board meets every two months to consider shortlisted applications. Films must be on Super 16 or 35mm only and two to three features are produced per year. The Production Board receives an annual subsidy of £450,000 from Channel Four TV and £50,000 from the Independent Television Association.

Other Incentives

Tax Breaks

In 1979, a master film, or tape, was defined as a capital asset which would be regarded as plant or machinery. Thus the expenditure incurred in producing or purchasing the

negative or master tape was a capital expenditure. Leaseback deals quickly became one of the most important ways of financing feature film in the UK.

Under section 68 of the Capital Allowances Act 1990, an expenditure incurred after 9 March 1982 in producing or acquiring rights a film, tape or disc was to be treated as revenue expenditure and written off over the period during which the value of the film, tape or disc was expected to be realised. This type of expenditure to be treated as revenue, includes the cost of acquiring the rights and adapting the story as well as the filming costs and all production expenditure. It does not include the cost of cameras and other equipment which would outlast the production.

Under the terms of the Business Expansion Scheme (BES), relief is offered - to a maximum of £40,000 per year - for individuals who subscribe to the ordinary share capital of a qualifying film company.

The aim of the European Co-Production Fund (ECF) is to enable UK producers to collaborate in the making of films which the European market wishes to make. The ECF offers commercial loans, up to 30% of the total budget, for full length feature films intended for theatrical release. Producers who are citizens or residents of an EC member state, and who have companies incorporated in the EC, may apply. The film must be a co-production involving at least two production companies, with no link of common ownership, established in two separate EC states. The ECF is funded by a government grant of Stg£5m spread over three years: £1m for the year ended 31 March 1992 and £2m for each of the following two years.

Funding in the Regions

1. British Film Institute

The BFI aims to encourage the development of film within Great Britain. It deals with all aspects of film television, video and exhibitions. Almost half the BFI's funding comes from the Office of Arts and Libraries and services include media education, operation of the national film archive and Government Lobbying.

2. British Film Commission

In 1991, the government launched the British Film Commission with a grant of £3.5m for four years, with the intention that it should seek further financial support from the film industry. The aim of the commission is to attract film productions from overseas to the UK.

3. Department of Trade and Industry Grants are available from the DTI for overseas markets and exhibitions.

Please note that where foreign currency is converted to IR Puntis, exchange rates may vary.



TELEGAEAL

SPIDDAL, GALWAY

TEL: 091 83460 FAX: 091 83464

".....total television production facilities plus 110% service..."

Saoráidí Iomlána Teilifíse	Full Television Facilities
Iarléiriú Video agus Audio	Video and Audio Post Production
Eagarthóireacht Ar-Líne agus Gan-Líne	Online and Offline Editing
Graificí, Teidil agus DVE	Graphics, Captions & Digital Effects
Aonad Taistil Scannánafochta Beta SP	Beta SP Mobile Filming Unit
Clothaifeadadh agus Eagarthóireacht Digiteach	Digital Audio Recording & Editing
Fuaimrianta i gcoir Scannain agus Teilifís	Soundtracks for Film and Television
AudioFile	AudioFile
Athghuthú Uathoibreach	Automated Dialogue Replacement
Trealamh ar Cíos	Equipment Hire

RÉ NUA TEILIFÍSE



Breen & Greaney

Breen & Greaney are a Galway -based enterprise who specialise in the craft of displaying Ireland's fishing-flies. The Lough Corrib Fishing-Fly Display Chart, presents a collection of over 50 hand tied fishing-flies particular to the Lough Corrib region, mounted on an originally designed backdrop. Framed and superbly finished (actual size = 30 X 23 inches), the chart looks impressive in a wide variety of settings - hotel lobbies, pubs and reception areas to name but a few.

For further details, contact **Breen and Greaney**, 11 Ashfield Road, Newcastle, Galway. Tel: 091 - 24175

Photograph shows Breen & Greaney's Lough Corrib Fishing-Fly Display Chart.

Del Rio's

Grill Restaurant Salthill

Grills Fresh Fish
Pizza's Fresh Chips

Teas, Coffees, Cappuccino's,
Spaghetti, Lasagne etc.

Dolores Keane's Pub

New Docks, Galway.
(Formerly the Harbour Bar)

Traditional Irish Music 7 Nights a week

*Guest Musicians and Impromptu
Sessions

*Join the session, All musicians
welcome

Advertise with
FILM WEST and get
your ad seen!

For a list of our competitive
advertising rates, contact the
Magazine Co-ordinator at the
F.R.C. 091 - 66744

CLAN ELECTRICS VIDEO LIBRARY



FREE MEMBERSHIP

Top Movies Movie Boxes Sell Thru

Open 7 Days Upper Dominick St, Galway
Mon-Sat 9 am - 10pm Tel. 091 - 68710 / 67273
Sun 2pm-9pm Main St, Carraroe
Tel. 091 - 95092 / 95292

Mulligan

Ireland's largest selection of

IRISH - SCOTTISH - FOLK - BLUES
AFRICAN - CAJUN - JAZZ - COUNTRY
REGGAE, ETC

on vinyl, cassette and compact disc

A mail order service is available

Open seven days a week

1 Cross Street, Galway
Phone 091-64961

That's Entertainment!

From a bewildering choice, Margo Kenny has compiled the following 'must see' guide to the fourth Galway Film Fleadh which runs from the 15th to the 20th of July and continues its tradition of good film in an informal setting. Song and Dance is the theme of this year's Fleadh and the packed programme includes a medley of musicals from the Golden Age of Hollywood. So, no excuses - put on your dancing shoes, doff your top hat and cane and head off to the Claddagh Palace for a feast of film, fun and favourites - now that's entertainment!



Divine inspiration.....Barton Fink at the Fleadh.

The Big Ones

The main films at the Fleadh this year promise something for everyone, with Peter Greenaway's stunningly original **Prospero's Books**, Gus Van Sant's poetic **My Own Private Idaho** featuring River Phoenix and Keanu Reeves, Hal Hartley's latest film **Simple Men**, whose star Robert Burke will appear at the Fleadh and **Rebecca's Daughters**, an irreverent romp through 19th century Wales with Peter O'Toole and Joely Richardson, directed by Karl Francis and produced by Chris Sievernich, who will both be attending the Fleadh.

Also coming are **Voyager**, the story of a man's voyage towards discovery of his own emotions, with Sam Shephard and Julie Delphy, and the Icelandic film **Children of Nature** a poignant tale of two old people's journey towards love and death, which was nominated for Best Foreign Film at this year's Oscars.

Other films in this section include husband and wife team Jeremy Irons and Sinead Cusack in the startling **Waterland**, Israeli comedy **Over The Ocean**, from Colombia the striking **Confessions to Laura** and the Coen Brothers' last feature **Barton Fink**, an entertaining story about the mysteries of creation with a Hollywood scriptwriter suffering from writer's block, whose producer Ben Barenholz will be at the Fleadh.

An exciting variety of films which should whet the appetite of all film lovers. Further details of all screenings are available in the Film Fleadh Programme.

First Features

This category showcases first feature films of promising new international filmmakers. In this year's selection, there are films from France, Belgium, Germany, the Lebanon, Italy, America, Scotland and Portugal.

Le Petit Criminel, directed by Jacques Doillon, is the story of a little boy who runs away to meet a sister he has never seen, getting into lots of trouble on the way. **I Was On Mars**, directed by Dani Levy, is about a Polish woman stranded in New York, who discovers the city is not paved with gold. **Nord** is another French film, directed by Xavier Beauvois, which deals with the breakdown of a family that cannot communicate. **Ecrans de Sable**, from the Lebanon, is about the friendship between two frustrated women living in an oppressive society. **Ultra** from Italy concerns an ex-convict who discovers that while he has been in prison his girlfriend has been having an affair with his best friend. **Swoon** is another film on the 1924 case of 2 Jewish law students who kidnapped and murdered a young boy to illustrate their intellectual superiority to others. **Gas, Food, Lodging** by Allison Anders penetrates the reality of how women of different ages come to terms with their sexual, emotional and family lives. **A Idade Maior** from Portugal is the story of a young boy orphaned by a father who went to Africa and never returned. **Tickets for the Zoo** from Scotland explores 3 young peoples' struggle to fulfil their dreams in a hostile world.

Probably the most well known and acclaimed film in this section is Belgian ex-clown Jaco Van Dormael's **Toto Le Hero**, which won 3 prizes at last year's Cannes Film Festival. A moving, imaginative and skilfully complex film, it traces the life of an angry old man, who believes he was swapped at birth with his wealthier childhood neighbour.

Two of these films, **Ultra** and **Le Petit Criminel**, have been awarded Felix prizes by the **European Film Academy**, as well as the Icelandic film **Children of Nature** in the main section. Present at the screenings of these films in Galway will be Aina Bellis, Secretary General of the European Film Academy. The EFA is part of the European Community's MEDIA programme and exists - as an antidote to the Oscars? - to promote and strengthen European Cinema on the international circuit.

Fred Astaire and Cyd Charisse in **Bandwagon**



Song and Dance

A special part of the Film Fleadh this year is the collection of Musicals from the Golden Age of Hollywood. The sparkle and fun of these energetic shows is still fresh for new audiences today. The programme opens with the classic 1935 Fred Astaire and Ginger Rogers musical **Top Hat** and continues with a special 40th Anniversary screening of **Singin' in the Rain** with Gene Kelly, Donald O'Connor and Debbie Reynolds. Donald O'Connor will be at the Claddagh Palace to lead the festivities. Also showing will be the nostalgic **Meet Me At St. Louis** with Judy Garland, **Guys And Dolls** with Frank Sinatra, Jean Simmons and Marlon Brando, **Bandwagon** with Fred Astaire and the new Walt Disney musical for children, **Newsies**.

Documentaries

A powerful collection of contemporary documentaries which confront the pressing issues of our society. Beginning with *America*, there is **Brother's Keeper**, about 4 elderly farming brothers, the death of one, the arrest for murder of another, and the town that rallied behind the accused man. Following this, experimental filmmaker Jan Oxenberg's **Thank You and Goodnight**, which explores the nature of death and our reactions to it, through a tragicomic record of her own grandmother's sickness and death, recorded over 12 years. **Dream Deceivers** is an exploration of teen life on the fringes of society, centering around the suicide of one boy and the attempted suicide of another, while listening to Judas Priest music. **Bullets for Breakfast** is Holly Fisher's experimental exploration of the power exerted on us by gender myths and stereotypes. Moving into a completely different world, there is **ReIncarnation**, a deeply moving film which follows a Tibetan monk on the search for his reincarnated master, who turns out to be a precocious 4 year old. Closer to home, there is **Prophet Songs**, Alan Gilsean's study of a group of ex-priests and nuns, whose thoughts on religion brought them into conflict with the Catholic Hierarchy. **Dr. Browne Also Spoke** is a conversation on the future of socialism between Dr. Noel Browne and Michael D. Higgins, recorded on a train journey through Ireland. **Silent Scream** looks at the situation in the North of Ireland where supposedly non-lethal plastic bullets have been responsible for the deaths of 16 people.

Tributes

Kieran Hickey is an individual voice defying easy categorisation, who has made a very substantial contribution to the development of the kind of cinema that Ireland needs. He will be attending the *Fleadh* for the screening of 4 of his films.

Exposure unravels the attitude of 3 Irish men to women, marriage and sexuality, providing a devastating analysis of male comradeship and the repressions of Irish society. **Criminal Conversations** deals with the stress of failing marriage in a country that does not allow divorce. **The Rockingham Shoot** concerns the effect of a violently nationalistic teacher on his pupils. **Attracta** is an old woman whose calm and ordered world is shattered by violence.

Istvan Szabo, the acclaimed Hungarian director, will also be attending the *Film Fleadh* for the screening of three of his films, which steadily probe the balance between political, social and personal destinies.

In **Confidence**, two strangers are thrown together by circumstance in fascist 1944. One soft and sheltered, the other hardened by underground resistance work, they break down the barriers of fear and learn a sense of confidence, trust and belonging. The Academy Award-winning **Mephisto** exposes the corruption of an actor in Nazi Germany, whose driving ambition to succeed blinds him to the nature of his actions. His latest film **Dear Emma, Sweet Bobe** tells the story of two girls struggling for survival in the changed environment of post-communist Hungary.

The Hungarian Director Istvan Szabo





Walt Disney's Fern Gully

Animation

A chance to see three prize-winning animation films by the Czechoslovakian animator **Jan Svankmajer** - *Dimensions of Dialogue*, *The Death Of Stalinism In Bohemia* and *Alice*, which takes the classic childrens' story and places it in Svankmajer's own surreal wonderland of old rooms, presses and underground passages. Also, from Bristol, the renowned **Aardman Animations** studio will be represented by a series of 12 short claymation films of detailed simplicity and inventive charm. A member of the studio will also attend the Fleadh. Finally, there will be a section showcasing new **Irish animation** films which will include work from college graduates and independant animators. An award for best Irish Animation will be voted by the audience and presented at the end of the Film Fleadh.

And lots lots more..

For children, there are afternoon screenings of *Newsies*, a Walt Disney musical, *The Rocketeer* an adventure about flying, *An American Tail*, an animation film about the adventures of a little emigrant mouse lost in New York and *Fern Gully*, another animation story about the magical inhabitants of a rainforest and their confrontation with the destructive forces of the outside world, at which one of the characters from the film, *Batty Koda*, will make a special appearance with surprise goodies for everyone.

The Brat Pack?

There will be three mornings of *New Irish Shorts*, giving an opportunity for most of Ireland's film graduates to show their stuff, in addition to the many independant low-budget filmmakers who are getting started and might otherwise never be seen publicly. Well worth a look for checking up on the talent of tomorrow.

In the Trenches..

On Thursday morning, there will be a Filmmakers' Forum titled *Stories From The Trenches*, on the subject of funding for film. A public debate, it will be led by Chris Sievernich, Producer; Caroline Petit of Euro-Aim; Pierre Drouot, Producer; Robert Burke, Actor and David Kavanagh of SCALE. Everybody is welcome to come along and contribute to the discussion.

...And on the Frontline

An exhibition of "one-frame-films" by Bob Quinn will be held at the Eyre Square Centre throughout the duration of the Fleadh. The Film Fleadh will be officially launched at its opening by Minister for Transport, Tourism and Communications Maire Geoghegan-Quinn.

Cult Classics

As usual, movies will be on hand in the carpark for those unwilling or unable to drag themselves too far from the Festival Bar. These late night shows include the best and worst of Hollywood with films such as *The Time, The Place and The Girl*, *Call Me Madam*, *Oklahoma!* and *Poor Little Rich Girl* - and they're free.

Roll Up, Roll Up!

Booking for the Film Fleadh is from the Galway Arts Festival Office (091 67211) and the Claddagh Palace Cinema. Information Line 091 67277 and Credit Card Booking Line 091 67266. The 1992 Galway Film Fleadh Programme contains more comprehensive information on all films and events mentioned here.

VIEW

Donncha O'hEallaithe discusses how the government has handled the ongoing issue of Teilifis na Gaeltachta.

David Kavanagh defends the I.F.I.'s position in relation to the Arts Council awards.

Maire Geoghegan-Quinn and the continuing saga of Teilifis na Gaeltachta.

The fall of **Charlie Haughey** moved things forward, with regard to the establishment of Teilifis na Gaeltachta. Both Ministers for Communications, under Charlie's rule, had little interest in the question.

Ray Burke, when asked in the Dail (30th, May 1990) about his Department's position with regard to the Taoiseach's promises about setting up TnG, said that his Dept. were unable to take a position "as there are a range of policy considerations, relating to what is in the best interest of promoting the Irish language, which are outside its ambit". A beautiful kick to touch. In the meantime Ray Burke bulldozed the 1990 Broadcasting Bill through both houses of the Oireachtas, which was designed to facilitate the birth of TV3, by capping R.T.E.'s advertising revenue. He conveniently ignored the demand and the need for a Gaeltacht T.V. channel and refused to meet **Meitheal Teilifis na Gaeltachta** or **An Feachtas Naisiunta Teilifise** to discuss the issue.

Seamus Brennan, his successor, wasn't long enough in the job to make an impression - which maybe just as well. When asked about TNG by Barry Cowan, during the special programme, **What's on the Box** (31st Oct. 1991), Seamus Brennan more or less said it was a lovely idea but it would cost too much, mentioning a figure of £20m to £30m as an annual running cost. This figure he seemed to pick from the air in an effort to suggest that while TNG was a lovely idea, we couldn't afford it. He also refused to meet with the campaigners for TNG, even though he claimed in public to have met all the interest groups in broadcasting, with regard to a review of the 1990 Broadcasting Act. At the same time, the Taoiseach, Charlie Haughey was promising that an Irish language television service would be up and running by the end of 1992! Unfortunately, he never got around to involving Seamus Brennan, his Minister for Communications, in his scheme of things.

Maire Geoghegan-Quinn's appointment as Minister for Communications, has made a difference. She immediately placed the issue firmly on her agenda. At Fianna Fail's Ard Fheis she announced that she intended to look at the question of the provision of a TV service in Irish, in the context of the review of the Broadcasting Act. However, she went out of her way to point out that she was not talking about "Teilifis na Gaeltachta", but an Irish language service. She announced that she had requested R.T.E. to present her with costings of the various options.

R.T.E. presented her with proposals in April of this year. The proposals suggested the establishment of a third national channel, broadcasting three hours per day in Irish. It was also suggested that the channel be used for broadcasting proceedings of the Oireachtas and programmes in European languages. The running costs for the third national channel were estimated by R.T.E.

at £15m per annum. R.T.E. suggested that this could be raised from three sources - £5m from the extra revenue accruing to R.T.E. from the raising of the infamous capping on advertising; £5m from the National lottery and £5m from the increase in the T.V. licence fee. These costs are in line with the £9.6m annual costs estimated for a two hour per night service, estimated in the **Udaras na Gaeltachta / R.T.E.** report presented to the Government nearly three years ago.

Of course, R.T.E. have their own agenda on this issue. The establishment of the third channel as outlined above would probably kill forever more the idea of a commercial privately owned channel, such as TV3. It would also allow R.T.E. to shift their programming in Irish from Network 2 to the new channel, making Network 2 more attractive to advertisers. R.T.E. have avoided the thorny question as to where the new service should be located but have suggested that a lot of the programming could be sourced in the Gaeltacht, pointing to the considerable success of Telegael, as a source of high quality programming in Irish for children, over the last few years.

While Maire Geoghegan-Quinn easily impresses with her confidence and her ability to deal with her brief on Transport, Tourism and Communications, without any humming or hawing or rummaging through the civil servant's briefing notes, she is not so good at grasping the nettle and making decisions on difficult issues. Studying a special report or better still awaiting a report, are her favourite tactics for putting off decisions and buying time. She has bought time on the question of Teilifis na Gaeltachta as well, by appointing **Padraig O'Ciardha** as a special advisor in her Department. O'Ciardha has been given the task of investigating the whole question of broadcasting in Irish, both radio and television, including the question of the provision of a TV service in Irish. He is required to produce a report with recommendations, to be presented to the Minister for Communications in September. Presumably the Minister will then be expected to incorporate decisions about TNG into the Broadcasting Bill, promised in the Autumn. Although I wouldn't hold my breath on that.

O'Ciardha has been meeting various people and groups, getting their opinions and is expected to recommend the setting up of a separate TV channel, under R.T.E., devoted to broadcasting in Irish. However, Maire Geoghegan will buy at least another 6 months or even a year by claiming to be "studying the O'Ciardha Report." But the Ball will be firmly in her court and come the next election, which may be sooner rather than later, the dilly-dallying about the setting up of Teilifis na Gaeltachta may be a major election issue in the Galway West constituency and with Eamonn O'Cuiv a few hundred votes behind her, she can't afford to be complacent any more about the Gaeltacht vote.

Donncha O'hEallaithe is a leading activist for Irish language Television and the Co-ordinator of Meitheal Oibre Teilifis na Gaeltachta.



Minister for Transport, Tourism and Communications, **Maire Geoghegan-Quinn**. Photo courtesy of the Connacht Tribune.

LETTER TO THE EDITOR

David Kavanagh's reply to the editorial in the last issue of FILM WEST.

The Irish Film Institute did not apply to the Arts Council Film and Video Awards scheme. Also, we did not give copies of projects submitted to EAVE to anyone other than EAVE adjudicators.

Why did you say in your editorial in FILM WEST that we submitted to the Film and Video Awards without the agreement of the participants when neither of these statements is true? Who told you this? Why didn't you ring me and check your information before you published something untrue?

I would be grateful if you would publish this letter in the next issue of FILM WEST and a retraction of your statement.

David Kavanagh is Director of the Irish Film Institute.

We Need'Ya MEDIA!

Dairena Ní Chinnéide, the newly appointed Information Officer for Galway's MEDIA Antenna, talks to FILM WEST about why she sees the installation of the Antenna as an important development for the west of Ireland.

Walking into the Galway Film Resource Centre on my first morning in the "new Job", it was pouring rain, I had just spent an hour trying to find jump-leads for the very dead battery of my car twenty miles outside Galway, my brain was full of Euro-speak and I thought if anyone asks me to explain what this MEDIA business is all about, I'll probably cry and start hitting my head against the wall. In short, I was wondering if this whole idea was a wise one. I contemplated driving back to Dublin and sleeping for a month, but instead I soaked up some more raindrops, gritted my teeth and said this was bound to be fun.

As it happened, no one asked me to explain anything except why I wasn't somewhere else where three people had been waiting for an hour to meet me. Nothing like a successful first morning!

So, a month or so later, a lot of reading and much gritting of teeth, I've got into the swing of things and it's just grand. What is the MEDIA Antenna? Well, although the word "Antenna" makes me feel like Mork and greet everyone with a cheerful "Nanu Nanu", the regional desk is there to give anyone who is interested, information and application forms on the various MEDIA programmes. Those who are interested will find the aforementioned Antenna upstairs in the Galway Film Resource Centre, 4/5 High Street, Galway, telephone: 091 - 66744. The door is open and the Euro-booklets, forms lists of companies, guide-lines etc. and I will be there before you. There are MEDIA desks set up in all EC member countries. The Galway Antenna will complement the MEDIA desk in Dublin and operate in the west and the Gaeltacht areas, hence the "Antenna" title. Other Antennae will include the Scottish, Welsh and Northern Ireland desks and more in smaller regions all over Europe.

In addition to letting you know the possibilities available under the MEDIA programme, the Antenna can act as a "letter box" for application forms, making sure that they are filled out correctly etc. before being sent off to whatever structure they are seeking assistance from.

The idea is to help de-mystify the whole process of getting support for your projects; reading through the gobbledygook and getting down to the basics of just how to get money.

Siobhan O'Donoghue in the Dublin MEDIA desk and I are also getting together a full list of all the companies and individuals who are working within the industry, so if you are interested in being on this list, get yourself into the office A.S.A.P. Outside of this, the Antenna will also be organising workshops and forums during the year to get people together and talk about the different MEDIA funds.

"The idea is to help de-mystify the whole process of getting support for your projects."

After the initial question of "What does it mean?", one might well ask "How do I go about getting loans from these people?". I'd like to take one example of how the decision-making process works and give an idea of what happens:

SCRIPT have given the go-ahead to an Incentive Funding Scheme this year in which 1.2 million ECU (roughly £900,765) will be available in the form of repayable loans to production companies or consortia who want to develop at least three different projects. Special consideration will be given to applicants "from areas of limited audio visual capacity". Assuming we fit that particular bill, I would imagine that Irish companies should have a fair chance of benefiting from the Incentive Fund. Once the application is in, applications are screened and if the SCRIPT people feel that a particular company hasn't said everything relevant, they will write back to them and give them the opportunity to update the information. Basically, they assess how effectively the money will be spent and then judge the stability of the company applying for funding. As Sean Dromgoole from SCRIPT says, "there is no clever way around the selection process".

The next stage is the short-list. The SCRIPT Council of Management come in here and they begin by interviewing people on this list. This procedure is often organised to coincide with a major audiovisual festival. During this whole process, advisers will work with SCRIPT and give their opinions on the applications. After the interviews have taken place, there is a final selection meeting and the sub-committee of the Council of Management ratify the decision with the whole council.

"I find Galway a heartening place to be based in terms of the amount of people who are out there working away within the industry regardless of what I perceive as the lack of any coherent support in this country for the industry...."

Another important aspect of the Incentive Funding Scheme for Ireland is that the total amount of the allocation (80,000 ECU) and the minimum number of projects (usually three) can be varied. Each loan is normally for 30% of the cost of developing each project; in the case of smaller countries, that amount could be changed to 50%, so that the company must come up with the remaining 50% as opposed to 70%. The same applies to the number of projects. If SCRIPT feel that there is no way that three projects will be completed, they could suggest that two projects would be undertaken instead, so there exists a strong degree of flexibility. That's just one example of how the whole thing works and how some programmes advocate a form of positive discrimination towards smaller countries like Ireland and smaller regions like the West.

"...a significant growth has occurred in the number of people working within the industry in the Irish language."

I find Galway a heartening place to be based in terms of the amount of people who are out there working away within the industry regardless of what I perceive as the lack of any coherent support in this country for the industry in which they work. This is not confined to Galway, but also along the west coast as well as where the Antenna functions. Some of the vibrancy that is apparent in the industry in the West has a lot to do with the Irish language. I believe a significant growth has occurred in the number of people working within the industry in the Irish language. That growth, in recent years, can in some way be attributed to Udaras na Gaeltachta and the support that organisation has given to young, talented people who want to work with the language. There are a lot of people doing some great things in Irish at the moment and others who have been for quite some time. I think that if the standard of the work can be consistently maintained at a high level that it has a hell of a lot of potential.

So, there are definitely things happening and the Antenna is a minor part in the larger picture, but it helps. It would be wonderful if after people succeeded in getting loans from the various programmes that they could manage to get the money to complete their projects. It would be great if we were part of EURIMAGES. It would be great if Ireland had a coherent state film policy.....lots of things would be great, but if the desk assists a few people in doing a few of the basics and utilising the potential of MEDIA, I suppose I would be content.



Dairena Ni Chinneide,
the Galway based
MEDIA Information
Officer.

A native Irish speaker from Dingle, Co. Kerry, Dairena has worked extensively in broadcast and print journalism. Her new role will be to provide comprehensive information and advice on all aspects of the MEDIA '92-'95 programme to those interested in the West.

MEDIA UPDATE

EUROPEAN SCRIPT FUND

SCRIPT is pleased to announce the second year of the Incentive Funding Scheme for loans to production companies or consortia. Successful applicants will be given an allocation, usually a total of 80,000 ECU for the development of a minimum of three projects. Each loan will constitute no more than 30% of the cost of developing each project. However, the total amount of the allocation, the company's contribution and the number of projects may be varied for different regions. The projects will be chosen by the successful applicants themselves, not by SCRIPT.

The following criteria will be used for selection:

1. Track record of developing and producing European projects;
2. Development and production capacity;
3. Funds committed to development this year and previously;
4. Commitment to work in a wider European market;
5. Financial stability;
6. Quality of previous productions;
7. Continuity and experience of staff.

Those interested in receiving an application form should write to Sean Dromgoole, European Script Fund, 39C Highbury Place, London N5 1QP. Fax. no.: 0044-71-354-2706 or through the MEDIA or Antenna Desk(s). Application forms should be obtained immediately and the deadline for receipt of completed applications is August 30, '92.

The next deadline for receipt of applications and script treatments for SCRIPT is July 31.

EURO AIM

EURO AIM will again be operating an exhibition stand at MIP COM in Cannes from the 12 - 16 October where 100 European independent production/distribution companies will have access to the market, communal screening facilities, message centre, promotional publicity, MEDIABASE, buyers meetings and a team of marketing consultants. Each company may send a maximum of two delegates. Priority is given to companies who have not attended MIP/MIPCOM before. The cost of joining the umbrella is 4500 French Francs for one delegate and 2500 Ffr for the second. To be considered for MIPCOM, you must complete an application form (available from the MEDIA and Antenna Desk(s)) before Friday, 15 August.

EVE

The next deadline for receipt of application forms is 10 July.

EAVE

The deadline for applications for the 1993 session is 1 September.

DOCUMENTARY

Following the last loan session announced in April, four Irish production companies received Promotion Packaging loans and one other Irish company received a Project Development loan from DOCUMENTARY. There were 13 applications from Irish production companies to DOCUMENTARY for the loan session on 1 June and the latest round of awards will be announced early in July.

CARTOON

Grant aid for Script and adaptation, graphic research and pilot film in the form of pre-production aids. It also provides financial aid to studio groupings and to training courses. Its activities are directed towards developing the production capacities for cartoons in Europe. There are two loan sessions per year and the next deadline is 31 October. Congratulations to the Connemara based production company, Hofnaflus Teo, whose animation project *Sceal Dha Chistin/A Tale of Two Kitchens* has been accepted for the CARTOON FORUM in Florence. (23 - 27 September).

SCALE

This initiative of the MEDIA programme aims to create networks of activity and co-operation between the industries of small countries. By small countries, it is meant that loans are available for projects which stimulate co-operation between "countries with a smaller audiovisual capacity and/or a more limited geographic and linguistic area". This year's budget is in the region of ECU 3m. For further information, contact David Kavanagh of the IFI, Tel. 01-6795729



Picture shows 'Gratix' one of the characters from Hofnaflus' A Tale of Two Kitchens / Sceal Dha Chistin

MEDIA ANTENNA

IONAD EOLAIS MEDIA

**THE GALWAY MEDIA ANTENNA,
BASED IN
THE GALWAY FILM RESOURCE CENTRE,
IS NOW OPENED.**

If you are a script-writer, film-maker, documentary-maker, animator, video-maker, a company, or an individual audio-visual professional and you require information about the MEDIA programme, drop in to the Antenna office and I'll see what I can do.

Information, application forms, general assistance and information booklets on the 17 MEDIA programmes are available at the Antenna office.

Contact Dairena Ni Chinneide, Antenna Information Officer at 091 - 66744 or call in to 4/5 High Street, Galway.

Glaigh isteach agus tabharfar gach cunamh dhuit.



**Commision of the European Communities
Directorate-General Audiovisual, Information,
Communication, Culture
120, Rue de Treves B-1049 Brussels Belgium**

Hofnaflus Teo

Hofnaflus Teo, the animation company based in the Gaeltacht area of Co. Galway, has been going from strength to strength since its formation in 1990. Since returning from the Cannes M.I.P. T.V. festival in April of this year, substantial interest has been generated in the series "Seal Dha Cistin"/ "A Tale of Two Kitchens", in terms of co-production partners. The company is expecting definite results regarding this involvement by September '92.

"A Tale.." has also been chosen by CARTOON to participate at the FIRENZE animation forum to be held in Florence this September. This development should prove conclusive in finalising arrangements and establishing a production deadline towards the end of the year.

At present, the company is involved in discussions with the Galway

Youth Council and the Western Health Board towards the production and broadcasting of an animated version of the "Let's Talk Sense" campaign. (Those from Galway may recognise the innovative alcohol information programme aimed at pre-teens, initiated by "Combined Action"). The role of Hofnaflus Teo has increased to include the development and marketing of the "Let's Talk Sense" ideal as an animated advertisement as well as the production of one to three promotional animated pieces based on the existing literature.

Hofnaflus Teo are Ciaran O Cofaigh and Glynn Carragher and can be contacted at Na hAille, Indreabhain, Co. Galway.

Tel. and Fax, 091 - 93017



Photo shows the outside of the Film Resource Centre's prestigious new premises at 4/5 High St. Galway. As well as four administrative offices, the Centre now has access to a spacious basement facility which will house the technical/editing area.

Focus:

Regional Puppetry Training Scheme

An innovative puppetry training programme involving the Irish, Welsh, Scottish and Spanish regions, is now being offered by Gaeltacht-based T.V. Production company, Eo Teilifis. The training scheme, which has been approved under Euroform (the EC co-production training initiative), covers instruction in the following areas of puppetry; Puppet-making, Puppeteering, Writing, Production Management, Design and Studio Direction.

According to the Director of the programme, Maire Ni Thuathail, "The concept of the training scheme is to develop an approach to regional co-production where people can gain invaluable experience for the Irish Audiovisual industry through working on an international co-production."

The project, which will receive a £1/2 million EC investment, will involve several of the community's lesser-used languages, among them Irish, Welsh, Scottish, Basque, Catalanian and potentially Galithian. Although all training is centralised in Spiddal, participants are made aware that the end objective of the scheme is to have a series of co-production programmes which could be broadcast in each of the regions.

Each of the courses have various criteria for entry but the common linking factor is that all intending participants must be thoroughly fluent in the Irish language. A practical demonstration of interest in a specific area is also important in each of the training schemes. For instance, entry on to the writing course (which offers four places), requires that participants demonstrate an aptitude for and/or experience in writing for children.

For entry onto the puppeteering course (12 places), applicants should be experienced in the performing arts. The puppet-making course (3 places) is geared towards people who have already started working in this field and wish to go further.

The programme of training itself is divided into phase one (the development phase) which runs from September to Christmas and phase two (the production phase) which runs from Christmas to May '93. Once accepted onto the programme, participants receive an allowance and expenses (such as travel etc.) are also covered.

Courses will be underway by Sept. 1 and those interested should apply directly to Maire Ni Thuathail at Eo Teilifis Tel.: 091 - 83500/83549. Late applications will be considered as the selection process continues right up until September.

Irish Soap-Opera

Udaras na Gaeltachta, in conjunction with R.T.E. are bringing a new pilot programme to the screens which could mark the beginning of the first ever Irish language 'Soap'.

Set in the west of Ireland and in a Dublin suburb, the programme will chart the lives of two related groups of people in their early twenties. If the pilot is well received, it will lead later in 1993 to a series that will be broadcast in quarter-hourly programmes at prime-time viewing, five nights a week.

Few details of the plot are available at present, except that it will be based mainly on the lives of two groups of people "living" in a Gaeltacht area in the west of Ireland and a Dublin suburb that has a Gaelscoil.

Scriptwriter Antoin O'Flaharta is putting the script together for the pilot that has the working title of **Ros na Run** - to be filmed in

August/September for broadcast early in 1993. The programme will be directed by Deirdre Friel and produced by Con Bushe.

The pilot programme will be made by an independent production company which will be jointly funded by Udaras na Gaeltachta and R.T.E. It is proposed that as much as possible of the programme will be made in the Gaeltacht, involving Gaeltacht people throughout all aspects of production.

Welcoming the initiative, Udaras na Gaeltacht chief executive Ruan O Bric stated, "The pilot and series itself will provide valuable employment opportunities for a substantial number of Gaeltacht people who have been trained in audio-visual skills. This will underpin the continuing development of a strong audio-visual infrastructure in the Gaeltacht, which in turn is paving the way for the eventual appearance of an Irish language T.V. service."

Film Resource Centre / R.T.E. Script Awards

Galway Film Resource Centre, in conjunction with R.T.E., are delighted to announce an increase in its annual script awards for short films. The present prize fund of £3,500, marks an increase of £1,000 on last year and will be made available with matching technical facilities from the Centre.

All scripts are read by a panel of independent judges and the prize money will be divided in accordance with the jury's decision. The closing date for applications is **Friday, August 28** and all members are invited to submit scripts. The successful script(s) will be announced on Wednesday, September 16. All entries should be typed and sent to the F.R.C.'s new address at 4-5 High Street, Galway and envelopes should be marked for the attention of the Administrator.

West

Women's Network

A new programme of AV training for women in Gaeltacht areas has recently been approved under a joint Udaras na Gaeltachta /NOW (New Opportunities for Women) programme.

The project, which is officially titled "The Audiovisual Industry - Women's Network", is aimed at enabling women to take up positions in the growing audiovisual sector and the scheme will involve the setting up of a women's focus, based in the Donegal Gaeltacht.

The focus, which will be staffed either by one full-time administrator or a group of women, will act as a link in a network putting the beneficiaries in contact with other audiovisual centres. The focus will also act as a resource facility for beneficiaries in terms of information, contacts and service.

Under the terms of the programme,

to make their own pilot programmes in Irish and also to support the dubbing/subtitled of these pilot programmes in a second language (in an effort to promote European co-production). It is estimated that 9 pilot programmes will be supported in 1992 and 6 in 1993 and it is envisaged that those working on pilot programmes will make use of the focus to identify possible co-production partners.

As well as providing bursaries for periods of work experience/travel abroad, the money invested in the entire programme (65% from the NOW and 35% from Udaras) will also be spent on the provision of training workshops in skills such as scriptwriting, animation, set design etc. The target is to run eight workshops in all, each of a duration of 3-5 days and it is proposed that the transnational partners will play a major role in providing the skills for these workshops.



Pic. shows "Sink Monster", another of the characters from Hofnaflus Teo's animated production "A Tale of Two Kitchens" / "Scéal Dha Ciste".

ERRATA

Under the section entitled **Women's Network**, the fourth paragraph which begins with the words "Under the terms of the programme...." (bottom left hand side page 29), should read "Under the terms of the programme, funding is available for beneficiaries to make their own pilot programmes in Irish and also to support the dubbing/subtitling of these pilot programmes....."etc. etc.

Spring & Summer at the film resource centre

(Cont. from page 11):

The project is being funded by the Office of Public Works.

Maria is also working on a drama/documentary on sexual violence together with women from Galway Rape Crisis Centre.

As part of the Arts Workers training course being run by CAFE, Maria is also visiting 'Second Sight' (a women's film and video collective) in Birmingham, to participate in two of their shoots.

VIDEO SKILLS COURSE

Deirdre M. Flannery participated in a Green Films video weekend workshop and had this to say about her first experience in working with video:

"Unless one is a genius it is best to aim at being intelligible" - Sir Anthony Hopkins.

I do not think I am a genius. If I was, my greatness would surely have come to the fore by now. Therefore I must fail and fail and try again. Prior to the course, I always thought that

a dolly was something you gave a child to keep quiet and that grips were specially invented for tennis rackets. But I have been enlightened. I now know how to extend a tripod, load a camera and mount it. I can find my subject, pan the area and take my shot (be it wide angle, mid or close-up).

And though I am no Greenaway or Jarmusch, I am sure my rushes are as important to me as theirs are to them. Once inside the editing suite, no effect is too difficult for me; I can fade in and out, use the strobe or mosaic effect and complement my masterpiece with my own chosen composition.

And to whom do I owe all of this new found knowledge? Thank you Green Films at Galway Film Resource Centre. The object of film to my mind is to communicate and entertain. Soon I will communicate my great ideas (hopefully!) to an appreciative audience and they will be entertained. I learned many things on the course, yet I know that I have so much more to learn. I look forward to future courses and to the discovery of my genius."

Watch out for Green Films Autumn Basic Video Skills and Advanced Video courses. Details will be published in a future edition of FILM WEST and in the local press. Please note that numbers are strictly limited so it is advisable to apply early.

CO-OP NORTH MARACYCLE

The Centre wishes to thank Tricia McCann who cycled 214 miles from Dublin to Belfast (and back), in aid of Co-operation North and the Galway Film Resource Centre. Thanks Tricia!

TELETHON THANKS

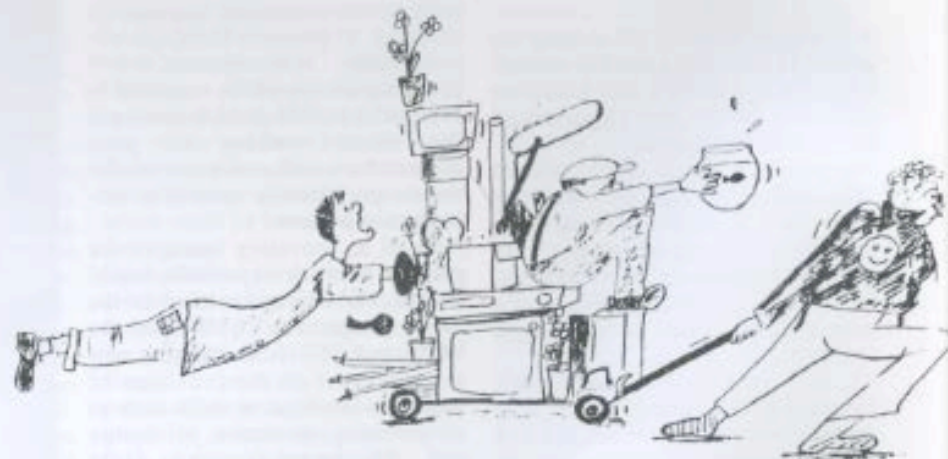
Grateful thanks from the F.R.C. to all who worked so hard over the Easter break to produce four comedy sketches in aid of People in Need.

TRAINING COURSES

With the Fleadh (and all the hectic hullabaloo that goes with it!) currently operating from the Centre, all training has been postponed until the Autumn. Those interested in future courses should leave their name, address and telephone numbers at the F.R.C. and they will be contacted in due course.

Speak your Mind

FILM WEST welcomes contributions from readers - your response to articles in the magazine, information on events and activities which might interest other readers, suggestions on what you would like to see in FILM WEST and, if you feel so inclined, we will also consider articles submitted to the magazine on subjects relating to film, T.V., video and photography in Ireland. Contact Clare Jennings, Magazine Co-ordinator, 4/5 High St., Galway, Tel: 091 - 86744



The 101st use for the 'Christy' Dolly.....

Fighting Fit at F.R.C.....

It's been said that luck comes in threes.

Well, between Friday June 5 and Tuesday June 9, members of F.R.C. staff consumed 30 gallons of coffee, smoked 40,000 cigarettes and held group therapy sessions while waiting for news of three important proposals: Friday, June 5 saw an increase of £1,000 in the R.T.E./Galway Film Resource Centre annual script awards. Monday, June 8 brought news of a much needed new premises and Tuesday, June 9 heralded a £10,000 capital purchases grant from the Arts Council. So much for a week being a long time in politics - five days in early June marked a long, but very successful time for the Film Resource Centre and all those involved in its development.

Celine Curtin and Nuala Broderick spoke to FILM WEST about these recent changes and discussed the future implications for the Centre's members.

"We're all aware of the shortage of funds for film production in Ireland" says Celine Curtin, Administrator of Galway Film Resource Centre. "The £1,000 increase in the R.T.E. contribution to the script awards, though small, will go some way towards assisting some film-maker in producing his/her film. As part of its policy of increasing film production in the West, the Centre constantly endeavours to increase this award and thereby assist a greater number of productions. Not to mention the marvellous ear-relief an increase like this provides for an Administrator who daily listens to a litany of cries and moans from poverty stricken film-makers!", she says.

According to Nuala Broderick, a Director of the Centre and also an independent film-maker, it's obvious that the interest in film in the West is growing all the time. "The F.R.C. has acted as a catalyst in this development through its open access policy and provision of film-making facilities. The Centre's annual script award can serve as an entry-point for emerging film-makers in that it recognises and supports their potential. The increase in the award will make the process easier and completion more realisable", she says. Nuala also supports the ideal that as well as supporting individual scripts, the award also benefits those seeking experience in the industry by offering them work-experience placements

Celine goes on to cite the acquisition of new premises as nothing short of a godsend: "It's no exaggeration to say that staff from the F.R.C. are a fairly close bunch. So close in fact, eight of them had been working in one room together!", she laughs. This was to allow the housing of the MEDIA Antenna and the Fleadh Team. The Centre, and its entourage, have now moved to No. 4/5 High St. Galway, just opposite D'Arch. With four administrative offices and a spacious basement facility for the technical area, a state of (relative!) sanity has finally been restored. "I believe that the new building will allow for a greater work output", says Celine; "for the first time since the Centre's inception, film and video editing will be housed in separate rooms. The second Steenbeck editing bench can be taken out of storage, so the waiting time for editing will be drastically reduced. We believe that this space will allow for a 100% improvement in the editing facilities presently offered by the Centre and will subsequently allow for increased production. Also, because the new premises are in such a central location, we hope that the move will further up the profile of the Centre and more people will drop in to have a look around", she says.

Nodding her head in agreement with the above comments, Nuala further adds; "People have worked for long enough in cramped conditions and in a sense I think the move recognises and validates that struggle. We've come a long way from the days of three editors trying to work in a room little bigger than a box! Now, we can afford the luxury of separate suites and hopefully will soon install a soundproof room", says the sound-recorderist who has been involved in the Centre since its formation.

But according to Celine, the most welcome news of all was the Arts Council decision to fund a capital purchases grant: "As one of the lowest funded film organisations in Ireland, the repeat grant for the Administrators salary, though appreciated, was not enough for an organisation that carries out as much work as we do", she says. "With this in mind, the Board was resolute that some further funding be allocated to the F.R.C. We were therefore delighted that the Arts Council recognised the work of the Centre through its grant allocation of £10,000 for capital purchases and the equipment sub-committee are presently discussing how best the money should be spent."

Nuala Broderick claims that one of the Centre's greatest assets is its equipment bank and sees the £10,000 capital injection as a reflection of a growing appreciation for film-makers who operate through the F.R.C.: "The Centre's equipment has made film production possible for the likes of us who (so far!) have worked with small budgets. The £10,000 award recognises the need to update and upgrade these facilities". As a professional in the industry, Nuala has definite ideas about what the future holds for the Centre and its membership: "I believe we'll see an industry that no longer depends upon centralised super structures - an industry capable of sustaining and maintaining itself and capable of representing a way of life beyond Dublin", she says.

But while the staff and Board are thrilled with the new developments, it's important to recognise that members are the people who will ultimately benefit from these improvements, says Celine: "Each of the three successes stand well on their own. Put together, they make for a huge step forward in the development and expansion of the F.R.C. and its objectives. But the emphasis behind these moves is on the additional benefits which will accrue to members since the success of the Centre can only be judged in terms of a satisfied membership".

REVIEW: T.V

From Beverly Hills to Redhills
Imagine Productions. Screened by
R.T.E.

From Beverly Hills to Redhills manages in one half hour to illuminate all that television pretends to be. From the archaic introduction through images of all and nothing to Shane Connaughton's egotism, this documentary is an embarrassment to all involved in its making.

Imagine Productions set out to capture the mood of Redhills, the village around which Connaughton has built a literary career, when Hollywood comes to town. The local inhabitants tell how wonderful it all is, "like when the carnival used to come". All blissfully unaware that they are players in Connaughton's game.

The title is deceptive and if reversed becomes Connaughton's metaphor for the idyllic quest he pursues. He discusses his life, his memories, his father, his great dream of bringing a film production on a grand scale to the ghosts of his past and his father.

The film **The Playboys**, which gets a brief introduction before the opening credits, is described in worn-out cinematic clichés as a story of love, lust and revenge. This aspect soon dissolves into the background only occasionally referred to and justified with intermittent shots of camera crews standing around or moving cranes. Connaughton takes over and it becomes his film about his film.

The documentary footage and technique is sloppy and so casual as to make its intensity boring to watch. Some techniques are incredulous: Shots of the writer reading his book mixed with tourist board landscapes or the moment when the writer stands in his old house describing where a lamp used to hang followed by a picture of a lamp fading on-screen. The whole approach is one long, endless meander in bad documentary execution.

As with all "good" television, the programme shows us bits of everything while telling us absolutely nothing. The only thing that comes across in any way is that Shane Connaughton is obsessed with his father and has dragged half a

townland into his attempts to come to terms with his ghosts.

I'd like to have been able to talk about the actual film **The Playboys**, but I didn't learn anything about it.

The director is English and the finance is American so yet again an Irish film with little or no sense of Eireann. This misrepresentation mustn't be allowed to continue but as long as artists insist on selling their souls, the rot prevails.

To complete the fantasy, Connaughton stands in the village green surrounded by locals, drinking champagne, no doubt honestly expressing his feelings, but with the slight smile of revenge we all feel for our hometown. As for Kevin O'Connor and **Imagine Productions**, the feeling is they were only fan dancing. Sad, inevitable and true.

PETER MEAGHER

Irish People Flying Well to Japan
It's a Wrap Productions (screened
on R.T.E. 1).

Screened on Thursday nights over a six-week period, this series attempted to document the relationship between Ireland and Japan and to explore what it's like to be an Irish person living and working in the land of the midnight sun. Having flown to Japan myself, I was interested to see if the series would present a realistic view of the Japanese psyche and cultural tradition and how it would portray the "gaijin" or (alien as the word literally means) living in Japan.

The first programme served mainly as an introduction, giving glimpses of Irish people at work and at play in Japan. The Irish it seemed would be Irish at all costs - they may drink Japanese green tea when at work but once out of their "salary man" suits, it was off to the playing fields for a game of hurling. This programme also featured a painfully true insight into Japan's male dominated society which came from (of all things!), an Irish priest who has spent 40 years living in Japan.

Other programmes in the series focused on Irish businesses exporting to Japan, the significance of shrines to the Japanese and a profile of Lafcadio Hearn (the 19th century Irish writer who moved to Japan and adopted a total Japanese lifestyle).

The most enlightening episode of the series came in programme five as it focused on the importance of conformity in Japanese society: Two couples were featured, of whom one partner each was Irish. Patrick, married to Sonomi, related his frustration in getting Sonomi's parents consent to allow him to marry their daughter. After a Hawaiian wedding and bowing (no doubt several times to her parents and) to social pressure, they had a traditional Japanese wedding ceremony. The cost of this three-hour ritual would buy a house in Ireland, according to Patrick.

In their own right, each of the six programmes had something to offer. However, as regards common and concurrent themes, the series could have ended at programme three. Because Japanese lifestyle, culture and society is so perplexing and pervasive, the series would have been much less disjointed if the same Irish people spoke each week about a different aspect of Japanese culture. In this way we could view a much more structured approach to a general theme. Instead, we were merely shown brief glimpses of numerous aspects of Japanese life. The exception to this was the fifth episode because it concentrated on one particular subject. Finally, if the documentary makers really felt it really necessary to include in this series their programme on Lafcadio Hearn, it would have been more effective if they began the series with it; by firstly seeing what Japanese life was like a hundred years ago, we could discover in the subsequent programmes whether it had really changed that all that much at all.

DEIRDRE HOGAN

REVIEW: BOOKS

REALISM AND TINSEL: Cinema and Society in Britain 1939 - 49
Written by Robert Murphy (Routledge)

The Forties saw the critics announce that the British Film industry had finally arrived, with films like *In Which We Serve*, *Henry V*, *Brief Encounter*, *The Third Man* and many more. Britain at last could produce films to be proud of. The characteristics of such films were a concentration on British subjects and a realistic approach, which it was claimed owed a debt to the British documentary movement.

On this, Dilys Powell in her *Films since 1939* pamphlet, welcomed this progressive movement which, she claimed, would wean people away from a dependence on unhealthy fantasies and help them to become more worthy and responsible citizens. Robert Murphy claims that this laudable concern "became entangled with an impatient elitism which had no time for the vulgarities and crudities of popular culture". (Were it ever different!).

This, he says, left a concern for art in the cinema, a quality which British film-makers seemed ill fitted to supply. Thus, claims Murphy, it is not altogether surprising that the current generation of up and coming film-makers appear to be totally ignorant of the history and traditions of the industry they work in.

Of this new generation of people working in British cinema he quotes from Mike *Another Time, Another Place* Radford who approved of Truffaut's famous dictum: "Isn't there a certain incompatibility between the terms Cinema and Britain?". Murphy also quotes from Neil Jordan who was attracted, it is claimed, to British cinema by the "freedom he feels from any sense of tradition". So There!!!

If one begins to look at films less as timeless art objects and more as manifestations of that popular tradition activated by Charles Dickens, Victor Hugo and D.W. Griffith to explore the struggle for survival, the fight for love and dignity

in urban industrial society, then perhaps a more suitable framework can be built for the study of cinema in Britain, claims Murphy.

The book is in two parts. The first four chapters deal with the war period and the second (much longer) part is organised around films made between 1945 - 50. These are categorised under costume pictures - contemporary melodramas, British gangster films, morbid thrillers and comedies. He also touches on some of the lesser known British directors. This review is a synopsis of the introduction to what is an accessible, informative and enjoyable read.

TADHG FLEMING

PROJECTIONS

A Forum for Film Makers
Edited by John Boorman and Walter Donohue
(Faber and Faber) IR £11.00

Before reading this book, I was very sceptical of Boorman. This is a man whose career has been a constant hit and miss with films ranging from the disastrous *Exorcist 2: The Heretic* to the brilliant *Excalibur*. The same man who has said of film-making in Ireland "You're dealing in a country which is very largely visually illiterate". Hmm..... But bias aside, let's see what the book has to offer:

'Projections' is divided into three parts: The first is a 'Boorman Journal' of 1991, which reminds me so much of Ken Russell's fascinating *A British Picture*. A year of Boorman's life, however, provides a far less interesting read; the author's constant harping on about all the scripts he was writing, re-writing, trips to America, jet lag headaches and other trivia, does not exactly lend itself to exciting reading.

In Part two of the book the following question is put to 23 directors: "If you were given an unlimited budget and were under no obligation to distribute it, what film would you make?"

Answers included: (a) "What a terrifying idea!" - (Mike Figgis) and (b) "I'd make 'Apocalypse Now 2' and call it 'Apocalypse Later' - (Vincent Ward) etc.

After this main course of the book, I feared the part three dessert would be gone off, but no: The interview(s), in particular the one with Johnathon Demme was quite enjoyable - taking us through his Corman motorcycle movie days right up to discussing POV's in *Silence of the Lambs*. Michael Mann talks about his works and gives a good blow by blow account of pulling off fight scenes in his epic *Last of the Mohicans*.

Hal Hartley is given little to say but we do get a script repro from one of his shorts *Surviving Desire*; Fans of *Trust* and *The Unbelievable Truth* should find this of interest.

But does "Projections" live up to its title as being a forum for film makers? Unfortunately, the answer has to be no: Boorman spends half the book waxing lyrical on the "no money" gripe yet he still manages to make 35 mm pictures. In my opinion, the book does little for the emerging film maker who's trying to make it in the world of Super 8/ 16mm pieces.

Sure, the interviews are interesting but they're all repro's from magazines and radio broadcasts so there's nothing new or original about the whole package. Its a typical book to flick through on a flight or train ride, not to be taken too seriously. Apparently, 'Projections' is to be released every year to view what's happening in the movies. OK, but there's little happening in this one.

MICHAEL BRENNAN

FILM WEST is always interested to hear from new contributors. If you would like to contribute to the next issue of the magazine, please contact Clare Jennings, Magazine Co-ordinator, Film Resource Centre, 4/5 High Street, Galway.



The Fleadh crew gets ready for D-day!

FILM WEST

SUBSCRIPTION FORM

NAME.....

ADDRESS.....

TELEPHONE NO.

Please specify which rate you are paying -

STANDARD	£7.50
STUDENT/UNWAGED	£6.00
CORPORATE - 4 COPIES	£20.00
OVERSEAS - EUROPE	£8.00
OVERSEAS - OTHER	£9.00

Make cheque/postal order payable to FILM WEST and send to Magazine Co-ordinator, FILM WEST, Film Resource Centre, 4/5 High Street, Galway.

HIRE FACILITIES MEMBERS RATES

<u>Camera:</u>	C.P. 16, tripod, accessories (excluding VAT)	£25.00
	Camcorder V.H.S. (inc. VAT)	£18.50
	Super V.H.S. Camcorder MS5 (inc. VAT)	£25.00
	Manfrotto 144	£ 3.00
	Manfrotto and Dolly (inc. VAT)	£ 5.00
	Baby Tripod	£ 2.50
<u>Lighting:</u>	(2) 2000 watts	£ 6.00
	(4) 650 watts	£ 4.50
	(2) 300 watts	£ 4.50
	Various	
	Light Meter: Gossen Lunasix 3	£ 3.50
	Lighting Rack and Dimmer Board (inc. VAT)	£ 8.00
<u>Audio:</u>	Nagra 3 Sound Recorder	£15.00
	Rifle Microphone, Windshield and Boom Pole	£ 5.00
<u>Post Production:</u>	VHS Editing Suite	£30.00
	16 mm Film Editing Suite	£30.00
	16mm Projector	£12.50

Members can hire equipment/facilities at these daily rates, subject to company conditions. All prices are subject to 21% VAT, where stated. A deposit of 50% is required on collection. Contact Equipment Officer at the Film Resource Centre, 4/5 High St., Galway. Tel. 091 - 66744

FILM RESOURCE CENTRE

MEMBERSHIP APPLICATION

NAME FILM/VIDEO EXPERIENCE.....

ADDRESS.....

.....

.....

CONTACT NUMBER.....

OCCUPATION.....

.....

..... SPECIFIC INTEREST.....

DATE OF APPLICATION.....

SIGNATURE.....

MEMBERSHIP: £15.00 Waged and £10.00 Unwaged

MEMBERS AUTOMATICALLY SUBSCRIBE TO FILM WEST MAGAZINE FREE OF CHARGE

FOR FILMS THAT ARE THAT BIT DIFFERENT



COMING SOON

GUS VAN SANT MY OWN PRIVATE IDAHO

MAURICE PIALAT VAN GOGH

TOM DICILLO JOHNNY SUEDE

BILLE AUGUST THE BEST INTENTIONS

LEOS CARAX LES AMANTS DU PONT NEUF

PLUS LIGHT HOUSE CINEMA CLUB PRESENTATIONS

NIKITA MIKHALKOV URGA

CHEN KAIGE LIFE ON A STRING

JACQUES RIVETTE LA BELLE NOISEUSE